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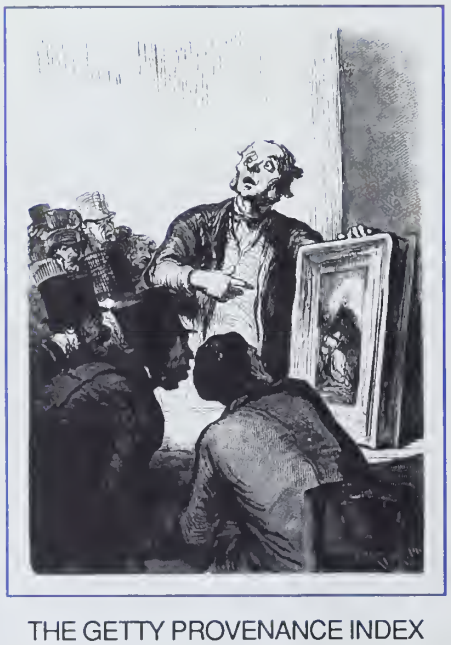

THE GETTY PROVENANCE INDEX

1901

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CATALOGUE OF PICTURES

AT

LOCKO PARK.

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Portrait of W. Drury Lowe, Esq.;

born Oct. 5, 1803; died Febr. 26, 1877

Catalogue of Pictures

AT

Locko Park.

BY

JEAN PAUL RICHTER.

London:
BEMROSE & SONS, LIMITED, 23, OLD BAILEY; AND DERBY.

THE GETTY CENTER
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Errata.

Page 9, line 30: *for* "Fillippo" *read* "Filippo."

Page 14, line 8: *for* "feeling," *read* "feeling;"

Page 20, line 38: *for* "Vassari" *read* "Vasari."

Page 20, line 5 from bottom: *for* "copy of it *is* in," *read* "copy of it *was* in."

Page 21, lines 2 and 3: *cancel* "The fate of the original is unknown; ascribed by Mr. Drury-Lowe to Lanfranco."

Page 23, line 21: *for* "painter" *read* "maker."

Page 32, line 29: *for* "1406" *read* "1496."

Page 57, lines 25 and 26: *for* "hair and full beard, black," *read* "black hair and full beard;"

Page 61, line 16: *for* "Oriental" *read* "oriental."

1346

PREFACE.

WITH the exception of the Family Portraits and a few other pictures at Locko Park, this collection of pictures was made by Mr. Drury-Lowe between the years 1840 and 1865.

They were mostly purchased in Italy (Florence, Rome, Pisa, and other northern Italian cities). The manuscript notes, which are constantly referred to throughout the Catalogue, were made by Mr. Drury-Lowe at the time that he bought these pictures, which he left with the direction that they should be classified, catalogued, and properly hung at Locko.

Some twenty pictures belonging to the Collection, among which were several fine landscapes and a beautiful half-finished Madonna, said to be by Andrea del Sarto, had been temporarily removed to Forest House, Bournemouth, and were lost by fire; the house being struck by lightning during a violent thunderstorm, and burnt to the ground, November 25th, 1883.

This Catalogue has been made, after much careful study and research, by Dr. Jean Paul Richter, author of "Die Mosaiken von Ravenna," "The Literary Works of Leonardo da Vinci," "Lectures on the National Gallery," &c., &c.

W. DRURY-LOWE.

1901.

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VESTIBULE.

1 PORTRAIT OF W. DRURY-LOWE, ESQ.

Canvas; 4 ft. by 3 ft. 2½ in.

A three-quarter length figure, smaller than life-size, standing; the head turned to the right; the hair powdered; green coat, white waistcoat and trousers; a three-cornered hat under the left arm; gloves in the left hand. In the background a column, and on the left a landscape, with cloudy sky.

William Drury-Lowe, of Locko and Denby, succeeded his relative, Richard Lowe, in 1790, and was grandson of Anne, daughter of John Lowe, of Denby. (She married William Drury, of Nottingham and Oakham.) He married Ann Steer, of Burton Latimer, Northampton, and died July 11th, 1827, leaving one daughter and heir.

Painted towards the end of the eighteenth century.

BARBER.

2 PORTRAIT OF MRS. HOLDEN.

Canvas; 4 ft. 1 in. by 3 ft. 4½ in.

A three-quarter length figure, turned to the left, about life-size, seated on a couch; low, black velvet dress, with short sleeves, coral necklace and bracelets. The left arm resting on the back of a couch; the right hand on an Oriental shawl in her lap. Architectural background; orange curtain, draped about a column, on the right.

Mrs. Holden, only daughter and heiress of W. Drury-Lowe, of Locko, married, 1800, R. Holden, of Darley Abbey and Nuttall Temple, and left six sons and seven daughters. The eldest succeeded in 1849, on the death of his grandmother, Anne Drury-Lowe, who died at Locko in 1848, in her 104th year; he assumed by royal sign manual, 19th July, 1853, the surname of Lowe, in addition to Drury, as heir to his grandfather. He married the Hon. Caroline Esther, youngest daughter of Nathaniel Curzon, second Baron Scarsdale; died in 1877.

Inscribed on the back of the canvas:—

M. A. HOLDEN. 1813.

T. BARBER PIN.

Thomas Barber, born in Nottingham about 1768, practised in the Midland Counties as a portrait painter many years. In 1819, while residing in Derby, he exhibited at the Royal Academy a portrait of Mrs. Siddons. He died at Nottingham in 1843.

3 PORTRAIT OF RICHARD LOWE, ESQ.

Canvas; 2 ft. 5 in. by 2 ft.

Full-length figure, walking in the foreground of an extensive wooded landscape; in the middle distance, a stream and a waterfall near a cottage; high ground in the distance; clouded sky. Black felt hat, blue coat, yellow breeches, and high boots. A whip in the right hand.

Richard Lowe, of Denby and Locko, brother and heir to John (see No. 4); died (s.p.), 1785.

4 PORTRAIT OF JOHN LOWE, ESQ.

Canvas; 2 ft. 5 in. by 2 ft. ½ in.

A portrait bust, about life-size, turned to the left; three-quarter profile. Long brown hair falling upon the shoulders, which are partly covered by a brown drapery, so arranged as to leave the white shirt in front exposed. Dark background.

The bust is placed inside an oval framework imitating stone.

John Lowe, of Denby, married Mary Stead. He was grandfather of John Lowe, of Denby and Locko, who married Sydney Marriott (see No. 18).

Painted towards the beginning of the eighteenth century.

H. T. WELLS, R.A.

5 PORTRAIT OF LADY LUCY DRURY-LOWE.

Canvas; 4 ft. 7½ in. by 3 ft. 3½ in.

A life-size figure, three-quarter length, slightly turned to the right; the hands clasped; black satin dress, and purple fur-edged mantle, hanging from the shoulders. On the right, a pilaster. Neutral coloured background.

Lady Lucy Drury-Lowe, wife of William D. N. Drury-Lowe, Esq., eldest daughter of the late Viscount Newry, eldest son of the second Earl of Kilmorey, by Anne Amelia, daughter of the late General the Hon. Sir Charles Colville, G.C.B.

Signed below on the right:—

HENRY T. WELLS. 1891.

6 PORTRAIT OF A LADY UNKNOWN.

Canvas; 2 ft. 7½ in. by 2 ft. ½ in.

A half-length figure, about life-size, standing, the head turned to the

left, her face supported on her left hand, her left elbow resting on a square pedestal. Crimson dress, and over it black drapery; white cap. In the background are trees, and a cloudy sky.

Painted towards the end of the eighteenth century.

7 PORTRAIT OF LADY BRAWN.

Canvas; 2 ft. 5½ in. by 2 ft.

A life-size portrait bust, slightly turned to the right, of a lady of about forty years of age. Low black dress, with slashed sleeves; white lace collar; pearl necklace. Her fair hair is partially covered by a black hood. The hands are not shewn. Brownish background.

The bust is placed within an oval frame, imitating stone.

Lady Brawn was the wife of Sir Hugh Brawn.

A painting of the second half of the eighteenth century.

8 PORTRAIT OF RICHARD MARRIOTT, ESQ.

Canvas; 4 ft. 1 in. by 3 ft. 3½ in.

A three-quarter length male figure; life-size; facing the spectator; the head turned to the right; face clean-shaven; full white wig; orange-brown coat, unbuttoned in front; a sword at his side; his left hand resting on his hip, the right on a table. In the background a wall; on the right a landscape, blue sky, and evening clouds; to the extreme left a dark blue curtain.

Inscribed on the back of the canvas:—

PORTRAIT OF RICHARD MARRIOTT,
OF ALSCOT, CO. GLOUCESTER,

Mr. Richard Marriott was the father of Sydney, afterwards Mrs. John Lowe (see No. 18).

9 PORTRAIT OF LADY INGLEBY.

Canvas; 4 ft. 3 in. by 3 ft. 2½ in.

A three-quarter length figure; life-size; standing; the body turned to the left, the head towards the spectator; curly auburn hair; low brown dress, with wide sleeves, lined with white; grey-purple scarf, thrown across the figure; pearl necklace, and ear-rings; crimson draperies on the left shoulder. Her left hand rests on a large vase, containing tulips, one of which she plucks. To the right, deep crimson curtains, draped about a pilaster. Cloudy sky.

Companion picture to No. 11.

Inscribed on the back of the canvas:—

LADY INGLEBY, WIFE OF SIR RICHARD.

10 CUPIDS.

Canvas; 2 ft. 3½ in. by 3 ft. 8 in.

A group of cupids playing in water. On the left are two wrestling; one on the right blows a horn. Two sea-horses.

Companion picture to No. 20.

The work of an Italian painter of the eighteenth century.

11 PORTRAIT OF SIR RICHARD INGLEBY.

Canvas; 4 ft. 3 in. by 3 ft. 2 in.

A three-quarter length figure, entirely clad in armour; about life-size; standing; the body turned to the right, the face towards the spectator. In the right hand a baton, the left resting on his sword; the head bare, with long fair hair; the helmet placed behind, to the side. In the background a wall, and grey, cloudy evening sky.

Inscribed on the back of the canvas:—

SIR RICH. INGLEBY,
GRANDFATHER TO MRS. LOWE'S
UNCLE MARRIOTT.

Companion picture to No. 9.

WELLS.

12 PORTRAIT OF LIEUT.-GEN. SIR DRURY CURZON DRURY-LOWE, G.C.B., &C., &C.

Canvas; 4 ft. 7½ in. by 3 ft. 2½ in.

A three-quarter length male figure, standing, facing the spectator, in the undress uniform of a General; he wears the Star of a Knight Commander of the Order of the Bath; both hands rest on the sword in front of him. Neutral coloured background.

Signed:—

HENRY T. WELLS. 1892.

Sir Drury Curzon Drury-Lowe, G.C.B., second son of Mr. W. Drury-Lowe and the Hon. Mrs. Drury-Lowe.

13 PORTRAIT OF NATHANIEL, SECOND BARON SCARSDALE.

Canvas; 1 ft. 7 in. by 1 ft. 3½ in.

Bust, about life-size, of a boy of about six years of age, slightly turned to the right, and looking towards the spectator. Gold-trimmed blue satin coat, with slashed sleeves and white collar; three-cornered black felt hat, with a white ostrich feather. Light background.

The bust is placed within a painted oval frame, imitating stonework.

Inscribed on the back of the canvas:—

NATHANIEL 2ND BARON SCARSDALE
PAINTED BY BETHAL.
A COPY FROM WRIGHT, OF DERBY.

Nathaniel, second Baron Scarsdale, was the father of the Hon. Mrs. Drury-Lowe. He died in 1718.

About the painter Wright, see Note to No. 16.

14 PORTRAIT OF THE HON. JULIA CURZON.

Pastel sketch; 1 ft. 11 in. by 1 ft. 5 in.

A full-face portrait of a little girl of about seven years of age, three-quarter length, about life-size, seated, and turned to left; low blue dress with short sleeves; a white cap on her dark hair; rose-coloured draperies folded loosely about her figure, concealing her right arm. A green parrot is perched on her left hand. Light background.

The Hon. Julia Curzon was sister to the second Baron Scarsdale (No. 13).

WELLS.

15 PORTRAIT OF WILLIAM D. N. DRURY-LOWE, ESQ.

Canvas; 4 ft. 7½ in. by 3 ft. 3½ in.

A life-size, three-quarter length figure, standing, slightly turned to the right; brown costume; the right hand in the pocket; the hat held in the left hand. Neutral coloured background.

Signed:—

HENRY T. WELLS. 1892.

William D. N. Drury-Lowe, eldest son of Mr. W. Drury-Lowe and of the Hon. Mrs. Drury-Lowe.

WRIGHT, OF DERBY.

16 THE HON. CAROLINE CURZON.

Canvas; 1 ft. 4½ in. by 1 ft. 2½ in.

Full-face bust, almost life-size, of a little girl of about three years of age. Low blue silk dress, trimmed in front and on the sleeves with white lace; lace cap with blue ribbons. Dark background.

Inscribed on the back of the canvas:—

THE HONOURABLE CAROLINE CURZON.
PAINTED BY WRIGHT, OF DERBY.

Joseph Wright, A.R.A. (known as Wright, of Derby), a subject, landscape, and portrait painter, born in 1734 at Derby, where, with the

exception of four years spent in Italy (1773-1777), he passed his entire life. One of his pictures is in the National Gallery.

The Hon. Caroline Curzon was the daughter of the first Baron Scarsdale.

17 PORTRAIT OF A GIRL.

Canvas; 2 ft. 6 in. by 2 ft. ½ in.

A full-length figure of a little girl, seated on the ground; nearly life-size; low white dress, with blue drapery falling about the right shoulder; a small cap rests on her light hair; on her outstretched right arm is perched a parrot; to the left is a dog; in the background, a rock, with a landscape on the left.

A painting of about the middle of the eighteenth century.

18 PORTRAIT OF MISS SYDNEY MARRIOTT, afterwards Mrs. John Lowe.

Canvas; 4 ft. 1 in. by 3 ft. 3½ in.

A three-quarter length figure, about life-size, facing the spectator; dark hair falling about the shoulders; low yellow dress, and blue mantle; a wreath of flowers held in both hands. In the background a parapet, a column, trees, and flowers.

Sydney, sole daughter and heir of Richard Marriott, of Alscot, afterwards Mrs. John Lowe, of Denby and Locko. She died in 1789, aged eighty (s.p.) (see No. 8).

19 PORTRAIT OF MISS MARRIOTT, afterwards Mrs. Vincent Lowe.

Canvas; 4 ft. 1 in. by 3 ft. 3½ in.

Full-length life-size figure of a girl of about three years of age, standing, and facing the spectator; low lemon-coloured dress and white apron; cap, with blue bows. Her left hand rests on a basket of flowers placed on a chair to her right; with her right hand she scatters blossoms; to the left are doves perched on a cushion in a window opening onto a landscape with floating clouds. Above, on the right, is a red curtain.

Miss Theodosia Marriott, eldest daughter of John Marriott, afterwards Mrs. Vincent Lowe, of Denby and Locko. Marriage settlement dated 15th August, 1699.

Painted about the beginning of the seventeenth century.

20 CUPIDS.

Canvas; 1 ft. 10 in. by 4 ft. 5 in.

Four cupids seated on the ground; one on the left holding an open book of music; another, near him, playing on the flute. Dark background.

Companion picture to No. 10.

The work of an Italian painter of the eighteenth century.

PICTURE GALLERY.

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21 VIRGIN AND INFANT CHRIST.

Panel; 2 ft. 3¼ in. by 1 ft. 4 in.

Below a thatched roof, supported by a fragment of wall, is the Virgin (in the customary draperies of crimson and blue, a star on the left shoulder), kneeling, with hands joined in adoration, before the infant Christ, Who lies on the ground, His arms outstretched towards His mother; above Him appear the heads of the traditional ox and ass. In the background is a view of a town on rising ground.

The lower portion of the framework, which is an integral part of the panel on which the picture is painted, is decorated with two coats of arms:—

their juxtaposition indicating its execution, if not as a wedding present, at any rate certainly for a married couple of position; for no Italian citizen, whether of the Middle Ages or of the Renaissance period, would have considered a bed-room completely furnished unless hallowed by a Madonna picture.

The present work evidently comes from Botticelli's (1446-1510) studio, perhaps at this date the largest emporium in Florence for devotional works of this character, in which the master, with the aid of more or less gifted assistants, executed the numberless orders with which he was besieged.

This composition has been repeated, with slight variations, in other pictures of similar provenance.

22 VIRGIN AND CHILD.

Panel; 1 ft. 4½ in. by 1 ft.

Half-length figure of the Virgin, holding the Infant Christ on her left arm. She wears a blue dress, and crimson mantle, decorated with gold; and the Infant Christ a short blue frock, and vermilion coloured

mantle, the high lights on which are heightened by gilding. His right hand is raised in the act of benediction according to the Latin rite; in his left he holds a globe. Gilt background.

On either side of the Virgin's head is the monogram

("Mother of God"); and on the right of the head of Christ the abbreviated words: $\overline{\text{IC}}$. $\overline{\text{XC}}$. ("Jesus Christ").

The beautiful frame, of Venetian quatrocento workmanship, is decorated with the coat of arms of an unknown family.

This Byzantine picture is probably of Venetian origin.

23 VIRGIN AND CHILD.

Panel; 2 ft. by 1 ft. $4\frac{1}{2}$ in.

The Virgin adoring the Infant Christ, Who lies before her on a fragment of red and gold brocade, placed upon a marble parapet. He wears a little semi-transparent white garment, pearl necklace, and bracelets. His left hand is stretched towards a goldfinch perched at His feet. In the background is a characteristic Tuscan landscape, with pale clay cliffs, cypresses, and a winding river.

By some unknown Tuscan painter who worked in the manner of Baldovinetti (1427-1499).

COSIMO ROSELLI.

24 ST. BARTHOLOMEW.

Panel; 1 ft. 1 in. by 11 in.

A head of a saint, three-quarter profile, turned to the left; curly brown hair; and long beard falling over the breast. The shoulders are covered by a white cloak. Behind the head is a large nimbus bearing the inscription:—

SCS BARTOLON (*sic*).

Background, blue, with clouds above and to the right.

This head, which seems to have been cut out of a larger picture, is a good specimen of the early manner of Cosimo Roselli (born in 1439, in Florence, where he died in 1507).

LORENZO MONACO.

25 VIRGIN AND CHILD ENTHRONED.

Panel, with pointed top; 3 ft. $3\frac{1}{2}$ in. by 2 ft.

The Virgin, turned slightly to the right, is seated upon a throne with dragon heads, similar to those used in mediæval representations of

Lombard Princes. The Child, standing upon His mother's knees, rests His right hand on her veil; in His left is a banderole, with the inscription, "EGO SUM" ("I am"). She wears a white dress, embroidered with stars, a small veil, and a yellow-lined blue mantle covering her head, and falling about her person; it is decorated with a star on each shoulder. The seat of the throne is covered with a gold embroidered cloth. The Child wears a long claret-coloured frock, with golden trimmings. The background gilt; the foreground of green grass.

Many of the characteristics of Lorenzo Monaco's (born about 1370; died 1425) style are well represented here. Remarkable, for instance, are the elongated proportions of the figures, and the peculiar arrangement of the folds of the draperies. The type of the child is interesting also to the student of the evolution of types, being the forerunner of that of the infants of Fra Angelico, Don Lorenzo Monaco's greater pupil.

26 VIRGIN AND CHILD, WITH ANGELS.

Panel; 2 ft. 9½ in. by 2 ft. 1 in.

In the centre of the composition is a half-length figure of the Virgin, draped in a dark blue, gold-bordered mantle, which covers her head and body. She stands, turned slightly to the left, holding the Infant on her left arm. He wears a short white shirt, and grey, gold-bordered tunic; He turns to the right, gazing at the spectator, His mother's veil clasped in His right hand; His left hand touches His mouth. On either side of the Virgin and Child are two angels, the uppermost carrying lilies. This group is framed by draped curtains of cloth of gold, parting above the Virgin's head, and drawn to the sides of the picture. In the foreground is a grey stone parapet.

By the hand of an unknown Florentine painter of the second half of the fifteenth century. The type of the Infant Christ recalls that of Fra Fillippo Lippi; the angels, especially the one above on the right, are in the manner of Cosimo Roselli.

27 THE VIRGIN AND CHILD.

A bas-relief; 2 ft. ½ in. by 1 ft. 4 in.

A half-length figure of the Virgin, standing beside a parapet on which the Child is placed; both her hands are clasped about His naked body, His two arms encircle her neck, His face is closely and lovingly pressed against hers. Each head is encircled by a nimbus.

This simple, but very expressive, and carefully-modelled group is marked by certain particularities characteristic of the art of Donatello's studio, from whence, therefore, we may conclude that it proceeds.

28 THE CORONATION OF THE VIRGIN.

Panel; 1 ft. 2½ in. by 10 in., size of the arched upper part or lunette; 1 ft. 5 in. by 1 ft. 6½ in., size of the lower part.

LUNETTE.—In the centre of the lunette, with a cherub on either side, His head encircled by a nimbus, is a half-length figure of Christ, His right hand raised in the gesture of speech; a crimson book in His left.

PANEL.—Christ (robed as in the lunette above, in rose-coloured tunic and blue mantle), enthroned in the centre of the panel, is in the act of crowning the Virgin, who, clothed in white, with bowed head and arms folded across her breast, is seated to the left. About the canopy of rose colour, embossed with gold, surrounding the two central figures, are adoring angels, three on either side; between them are two others, holding back the rich golden brocade.

Beside the throne are St. Bartholomew, and the hermit St. Anthony. Kneeling at its steps are four angels, two of whom play musical instruments, while two hold vases of white lilies.

Underneath is the inscription: "AVE MARIA GRATIA PLENA."

Gilt background.

This picture is characteristic of the Florentine art of the trecento, as distinguished from that of the Sienese, of which two good examples are hanging near (No. 29 and No. 30). It has been ascribed, with good reason, to Andrea Orcagna (born about 1329, died about 1368).

29 ST. JOHN THE EVANGELIST.

Panel; 1 ft. 9 in. by 1 ft. 2 in.

Half-length figure; standing; the face turned to the left; long fair hair; blue tunic, and a pale rose-coloured mantle; closed book in the left hand; the head encircled by a richly-ornamented nimbus. Gilt background.

This is evidently another specimen of the earliest Sienese art, so well represented in No. 30. The tenderness of the face recalls the sentiment and manner of Duccio (about 1260-1320). This panel was ascribed to Cimabue.

30 VIRGIN AND CHILD.

Panel; 2 ft. 3 in. by 1 ft. 6 in.

Half-length figure of the Virgin, holding the Infant Christ on her left arm; her right hand stretched towards the Child, Who clasps it with both hands. The blue draperies, which cover her head, and fall about her person, are decorated with gold, and covered, in the Byzantine fashion, with gilt high-lights. The dress of the Child is red. Each head is encircled by a nimbus, engraved on the gilt background.

This is evidently the work of a Sienese artist of the end of the thirteenth, or of the beginning of the fourteenth century. The type of the Virgin recalls that of the Madonnas of Duccio di Buoninsegna, the head of that school (born 1260, died about 1320). The drawing of the Infant Christ is less successful than that of the Virgin's face, which is tender in feeling, and recalls Duccio's original work.

31 Bust of Christ.

Panel (with pointed top); 1 ft. 2 in. by 2 ft.

A half-length figure, standing, slightly turned to the right; rose-coloured tunic; bluish-green mantle falling over the left shoulder; a closed book held in both hands. Gilt background.

The type of our Saviour, and the drawing of the mouth and of the eyes, render the provenance of this picture unmistakable: it is the work of a Sienese painter of the fourteenth century.

32 The Massacre of the Innocents.

Canvas; 4 ft. 10 in. by 3 ft. 1 in.

In the foreground are two mothers, kneeling in despair before the bodies of two children lying on the ground; behind them, two men, armed with daggers; to the right and to the left, women, who endeavour to escape, their children in their arms; one, on the left, having been seized by the hair, turns back, weeping. In the clouds above appear two angel boys, martyrs' palms in their hands.

This composition consists of seventeen figures, smaller than life-size, with an architectural background.

This is a Bolognese reproduction, on a somewhat smaller scale, of a celebrated altar-piece, which is now in the Pinacoteca of Bologna (No. 135), originally painted by Guido Reni for the Church of S. Domenico. It was painted in about 1600, after his first visit to Rome, and must consequently be reckoned among his early works. We learn from Malvasia that Reni intended it to demonstrate his capacity for executing large compositions, containing many figures, this having been questioned by his adversaries.

Its success was brilliant: it was immediately reproduced by two contemporary engravers, Giacomo Stefanoni, and Bolognini. Cavaliere Maroni celebrated its praise in a madrigal, published with Bolognini's engraving; Malvasia assures us that it was copied hundreds of times by the most excellent masters, desirous of acquiring Guido Reni's qualities of style ("Onde appunto . . . di questo similmente siano state ricavate centinaja di copie anche da bravi maestri, che cercarono fortificarvisi sopra collo studio." See Malvasia's Felsina Pittrice, Bologna 1678, Vol. II., pages 22 and 23).

33 SIN AND DEATH CHAINED TO THE CROSS.

Panel; 1 ft. 6½ in. by 1 ft. ½ in.

An allegorical representation of the Redemption.

In the centre of the composition is the base of the Cross. On the right of it, Death, represented as a skeleton, holding up an hour-glass; to the left, Sin, a bloated, nude, old man, with butterfly-wings springing from his shoulders, and a serpent wound round his leg. Both figures are chained to the Cross. In front of it is the Virgin, seated on the ground, her hands raised, her head bent in sorrow over the dead body of Christ lying before her. She wears a claret-coloured dress and blue-green mantle. Above the Cross float two angel boys. Dark background.

By Alessandro Turchi, of Verona, born in 1582, died in 1650.

34 PORTRAIT OF A POLISH GENTLEMAN.

Canvas; 1 ft. 10 in. by 1 ft. 4¼ in.

A full-face bust, slightly turned to the right, of a man of about sixty years of age; blue eyes; grey moustache and beard; blue coat with gilt buttons, and red cloak with gold trimmings. Probably a Pole.

The pictorial treatment of this subject recalls the art of Venice towards the beginning of the eighteenth century, and especially that of Nogari.

The features of the sitter very slightly resemble those of Vasari, the great Florentine art historian and painter (died 1574), with whose name this portrait has been associated.

SIR ANTONIO MORO.

35 PORTRAIT OF A LADY.

Panel; 2 ft. 2½ in. by 1 ft. 8½ in.

A life-size portrait-bust of a lady; seen down to the waist; the body turned to the left. High brow; small features; grey eyes; thoughtful, religious cast of countenance; on the head, a severe, but elaborate, muslin cap; a small ruff round the throat; dark brown dress; a heavy golden chain held in the finely painted hands.

This very carefully-executed picture by Sir Antonio Moro (born in 1512, died in 1582), has been supposed to represent Queen Mary, daughter of Henry VIII. The artist, then court painter to the King of

Spain, was sent to England in 1554 to paint the portrait of Queen Mary, previous to her marriage with Philip of Spain, whose second wife she was. That picture is now in the Museo del Prado, at Madrid (No. 1484), and its marked dissimilarity with the portrait we are discussing precludes the possibility of their both representing the same lady.

This picture was bought at Florence, and is described in a manuscript note as "A Portrait of a Lady, by Antonio Moro," and was sold as such by Signor Ugo Baldi. The title "Queen Mary" was appended some time later.

36 OUR SAVIOUR CROWNED WITH THORNS.

Canvas; 4 ft. 2 in. by 5 ft. 6 in.

A group of six three-quarter length figures, about life-size. To the left is Christ, bending forward, while two men behind Him press the Crown of Thorns onto His brow with sticks. Seated opposite to Him is an officer in armour, wearing a helmet; he turns his back on the spectator, leaning to converse with a younger officer in a plumed hat. In the background to the left is a glimpse of the shrewd face of a Pharisee. Architectural background.

The greyish flesh-tints, the key of colour, and the types of the figures point rather to the school of Bologna than to that of Caravaggio, to whom this picture has been ascribed. Although it differs, especially in the treatment of the shadows, from the genuine works of Guido Reni, and of Guercino, it was undoubtedly executed under their direct influence.

NOGARI.

37 BUST OF A MONK.

Canvas; 1 ft. $7\frac{3}{4}$ in. by 1 ft. $4\frac{1}{2}$ in.

Full-face bust of a man of about seventy years of age, smaller than life-size; the head slightly turned to the right; very pale face, framed in a friar's hood; full beard; blue eyes. A staff, on which is the inscription, "CHARITAS," is clasped in his right hand. Dark greenish background.

A characteristic example of the art of the Venetian, Giuseppe Nogari (1699-1763), who worked almost exclusively in his native town.

His manner recalls that of Rembrandt, and also that of Denner, Rembrandt in the broad handling of light and shade; Denner in the prominence given to detail.

38 HEAD OF ST. JOHN THE BAPTIST.

Canvas; 1 ft. 6¼ in. by 1 ft. 2½ in.

The dead head, encircled by a nimbus, lies upon a flat glass vessel, with a slender base, placed upon a linen-covered marble balustrade; it is turned to the left; the eyes and mouth half open; light fair beard; and reddish brown hair, falling in locks on the charger. Dark background.

Most admirable is the union of unflinching realism in the representation of suffering and of death; a certain high, solemn ideality of feeling, and a technique of tender delicacy. A characteristic example of the work of Leonardo's Milanese disciples of the beginning of the sixteenth century, with whom this subject (never, as far as we know, treated by their master) was a favourite one.

LUCA CAMBIASO.

39 MARY MAGDALEN.

Canvas; 2 ft. by 2 ft. 4½ in.

The life-size figure of a woman, seen down to the waist, bending forward, and slightly turned to the left; her arms, which rest upon the book which she is reading, are crossed with an expression of deprecating penitence; in her left hand is a cross; dark hair covers her shoulders; tears bedew her cheeks; claret coloured draperies. To the left is a skull. Dark background.

Luca Cambiaso, of Genoa (1527-1585), is best known by his numerous drawings, as most of his pictures have remained in his native town, of which he is certainly the most illustrious artist. His special merits as draughtsman and as composer are conspicuous in this picture.

PIERINO DEL VAGA.

40 PORTRAIT OF ANDREA DORIA.

Panel; 1 ft. 11 in. by 1 ft. 5 in.

A profile bust of an old man, turned to the left; white hair, partly covered by a black cap; full white beard; black coat; the Order of the Golden Fleece hanging from a riband upon his breast. Dark grey background.

Above the head is the inscription:—

ANDREA DORIA.

On the back of the panel is the following inscription:—

1540.
DI FRA SEBASTIANO DEL
PIOMBO VENEZIA-
NO. SCOLARE DI GIOV. BELLINI
VEDI IL VASARI NEL 3 TOMO
A CA. 901 CHE DICE
DI QUESTO RITRATTO.

Head of St. John the Baptist, Milanese School (No. 38)

The portrait of Andrea Doria, described by Vasari, and alluded to in this inscription, was painted in about the year 1528, and is now in the Doria Palace in Rome.

This great statesman and admiral was born in 1468, and was therefore sixty years of age, when the Roman picture was executed. He died in 1560, at the great age of ninety-two.

This picture is in the manner of Raphael's pupil, Pierino del Vaga (1500-1547), who entered the service of Andrea Doria in 1527, being employed to decorate the Doria Palace in Genoa.

41 PORTRAIT OF THE DUCHESS OF WÜRTEMBERG.

Canvas; 1 ft. 11½ in. by 1 ft. 3¼ in.

Half-length figure, about life-size, slightly turned to the left; puffed and jewelled light reddish hair; blue eyes; the hands not visible; richly-embroidered dress, set with magnificent jewels, and with finely-worked gold, encrusted with pearls and precious stones; strings of black and white pearls; broad erect lace collar. Dark background.

Above the head is the following, evidently contemporary, inscription:—

VON GOTTES GENADEN BARBARA (Sophia)
HERTZOGIN ZV WIRTTEMBERG VND THECKH
GREVIN ZV . . . HEIDENHEIM GEBORNE
MARGGREVIN ZV BRANDENBVRG.

Barbara Sophia, daughter of the elector Joachim Friederich of Brandenburg, married, on November 5th, 1609, Johann Friederich, Duke of Würtemberg (born 1585, died 1628), the founder of the chief (Stuttgart) branch of the Würtemberg family. She had eight children, among whom was Duke Eberhard III., the founder of the Neustadt branch of the Würtemberg family. She died at Strassburg on February 13th, 1636. It is not known when she was born.

The Duchy of Teck came, partly by conquest and partly by purchase, into the possession of the Dukes of Würtemberg during the second half of the fifteenth century.

The male line of the Teck family having become extinct in 1439, the Emperor Maximilian conferred their title on the Dukes of Würtemberg, who retained it until 1806.

The picture is in the manner of Frans Pourbus the younger (born 1569, died 1622).

42 HERCULES AND OMPHALE.

Canvas; 8 ft. 10 in. by 6 ft. 6 in.

A composition of three full-length figures, about twice the size of life. To the right is the nude bronzed figure of Hercules, seated on a rock, which is partly covered with dark copper-coloured draperies. A spindle is in his hand; his face is turned amorously towards Omphale, who stands leaning on his shoulder, the lion's skin raised in her right hand, and fastened on her left shoulder by a golden chain with precious stones. She is fair, and slightly draped in floating blue draperies. On the right, above Hercules, is a flying Cupid, who sets the spindle on fire. Behind Omphale is a dark background of trees; a flat landscape, and evening sky on the right. In the manner of Annibale Carracci.

The oracle of Delphi ordered Hercules, in expiation of a crime, to serve Omphale, the widow of Tmolus, King of Lydia, for three years. The Queen set him menial tasks of womanly work; wearing his trophies, meantime, as adornments.

This mythological subject has been twice treated on a large scale by painters of the school of Bologna; by Annibale Carracci, and by Simone Contarini. In speaking of these representations, however, contemporary writers substituted the name of Jole for that of Omphale, in conformity with Torquato Tasso's modified account of the story.

43 A CLASSICAL LANDSCAPE.

Painted on leather; 11¾ in. by 1 ft. 5½ in.

A wide view; in the foreground, rocks and slender trees on either side of a ford, crossed by peasants and cattle; a winding river in the middle distance, with broken banks encrusted with mediæval ruins, walled towns, and classical buildings. The ruins of a round antique temple in the foreground. Blue peaked mountains in the distance. Blue sky, flushed on the horizon; light clouds.

The romantic character of this ideal classic landscape points to an artist (probably Dutch), who drew his inspiration from Claude and his followers. The treatment of the figures points to the influence of the Dutch masters, Berghem and Dujardin.

This picture has been ascribed to Salvator Rosa (1615-1673). The silvery key of colour in which it is painted, and the tender and minute execution of its details, negative this attribution.

From the Colonna Collection. The following interesting statement was made at the time of the purchase of the picture: "Paesino bellissimo, of Casa Colonna, painted on leather, of the colour of which he has availed himself for a ground; citato da Domenici. Painted for the Contestabile Colonna.—S. Rosa."

Christ bearing the Cross, by Bacchiacca (No. 44)

BACCHIACCA.

44 CHRIST BEARING THE CROSS.

Panel; 1 ft. 6 in. by 1 ft. 9½ in.

Half-length figure of Christ, half life-size; standing on the right, turned to the left. His hands clasp the beam of the Cross, which He bears on His right shoulder, moving, bowed beneath its weight, to the left; a halo floats above His thorn-crowned head; His beard and long hair are of a warm reddish brown; His wide-open eyes are visionary; His meek, pallid, oval face extraordinarily sweet; white dress and rose-coloured mantle.

Background: Serene blue sky; in the left-hand corner, a small landscape, in which appear St. Anthony and his pig, preceded by a laden ass, and a grotesque peasant.

The question of the authorship of this fine picture, which has been ascribed to Raphael, is a difficult one. The drawing, especially that of the drapery, is in the manner of Perugino; but the colouring points to the Florentine painter Francesco Ubertino, called Bacchiacca (born in 1494, died in 1557), who is known to have been a pupil of Perugino, but by whom few pictures showing Perugino's influence, have hitherto been discovered.

DOMENICHINO.

45 PORTRAIT OF A CARDINAL.

Canvas; 2 ft. 2½ in. by 1 ft. 8½ in.

A full-face bust; white hair, covered by a red cap; regular features; moustache and imperial; black gown, buttoned in front, and white small collar; hands not visible. Grey background.

An excellent work by the Bolognese painter Domenico Zampieri, called Domenichino (1581-1641).

46 SAINT PETER.

Canvas; 3 ft. 7 in. by 3 ft. 3 in.

Half-length, life-size figure, standing, slightly turned to the left; the hands clasped, and the head raised in prayer; blue tunic, brown mantle, and white scarf. In the extreme foreground are the two keys; in the background a rock, and on the right a small landscape view.

The naturalism of the conception and representation of the Prince of the Apostles, and of the treatment of his draperies finds no pendant in the art of Guercino (to whom this picture has been ascribed), or in that of other Bolognese masters. Moreover, the sincerity and earnestness of his expression far surpass the

sentimental religiosity of Guercino's numerous representations of the same subject.

The choice of the type represented, and the naïve realism of the treatment of the draperies point to a work of the school of Genoa.

47 ANGELS APPEARING TO THE SHEPHERDS.

Canvas; 2 ft. 1 in. by 1 ft. 7 in.

Night scene; illuminated by a lantern hanging from the pole of a tent, outside of which kneel three shepherds, addressed by an angel supported by clouds. In the foreground sheep, a cow, and a dog.

A seventeenth century sketch in the manner of the Bassani.

CAVALIER D'ARPINO.

48 ASSUMPTION OF THE VIRGIN.

Copper; 1 ft. 5 in. by 1 ft. 1½ in.

The Virgin, standing on clouds, and supported by angels, one on either side, soars heavenward; behind her is an aureola of yellow light, bordered by cherubs; below is her tomb.

Executed with the greatest care; the drawing is accurate and finished, and the types select. The cherubs recall those of Titian.

Giuseppe Cesari, called "il cavalier d'Arpino," was born at Arpino (a town between Rome and Naples) in about 1560, and died in Rome in 1640, after having been in the service of nine Popes. Caravaggio and Annibale Carracci were his rivals. The expressive faces, and almost mundane charm of his creations were greatly admired by his contemporaries.

49 CHRIST AND THE DISCIPLES ON THE WAY TO EMMAUS.

Canvas; 3 ft. 10½ in. by 5 ft. 4 in.

Three figures, three-quarter length, about life-size; walking. Christ, in the dress of a pilgrim, touches the shoulder of one of the disciples, who shrinks from Him with a gesture of fear. His head is encircled by a nimbus. In His hand, which is scarred by the print of the nail, He holds a pilgrim's staff. The other disciple looks back with an expression of loving regret. A wooded landscape background, dominated by a castellated village.

A similar picture is in the National Gallery (No. 753, Altobello Melone of Cremona); in which the figures, however, are whole length, and the colouring somewhat brighter.

Melone's pictures were executed at the beginning of the sixteenth century. The dates of his birth and of his death are unknown.

50 CHRIST IN GETHSEMANE.

Canvas; 1 ft. 9¾ in. by 1 ft. 2½ in.

In the golden radiance of an opening among heavy clouds, dark trees, and rocks is the kneeling figure of Christ, in long grey robes. In the foreground lie the three sleeping Apostles.

This sketch is by some artist of the School of Ferrara, working in imitation of Correggio. It somewhat resembles the manner of Bartolommeo Schedone (1560-1615).

Formerly ascribed to Titian.

51 CHRIST LED TO CALVARY.

Panel; 1 ft. 10½ in. by 1 ft. 8 in.

In the centre of the composition is Christ, kneeling, burdened with the Cross, His head turned towards Veronica, who, kneeling on the right, holds up her kerchief, on which is the miraculous imprint of the face of the Saviour; behind her is the Virgin. To the left is a group of soldiers, one of whom holds a rope tied round our Lord's neck; others throng on both sides, some of them on horse-back. In the background is a view of Calvary, with the two malefactors travelling towards it.

This picture, which is in an excellent state of preservation, is probably by Dionys Calvaert, of Antwerp (born 1545), who (in 1574) founded the celebrated school at Bologna in which Guido Reni and Domenichino studied. The central group is taken from one of Raphael's late works (Lo Spasimo, executed by Guilo Romano), now at Madrid.

Formerly ascribed to Correggio.

52 THE ADORATION OF THE SHEPHERDS.

Canvas; 2 ft. by 1 ft. 6¾ in.

Within a ruined apse, lighted by the radiance proceeding from the infant Christ, is the Virgin, with her Child upon her knees. An angel leans over her with a trumpet in his hand. At her side, to the extreme left of the foreground, is St. Joseph; to the right are shepherds, kneeling in adoration, one standing, with a basket containing hens on his head; beyond are two women, also kneeling.

Evidently the sketch for some larger picture, in all probability by an artist of the Roman school of the seventeenth century. This picture was formerly attributed to Correggio, the celebrity of whose only existing representation of this scene (now in the Dresden Gallery) has caused him to be accredited with the creation of the conception of its illumination by the light emanating from the person of the little Child who is its centre: a conception, however, which was familiar to the artists of the Middle Ages,

and frequently represented by them. It is based on the account of the birth of Christ given in the Apocryphal Oriental Gospel, the "Evangelium Infantiæ Salvatoris Arabicum." "It was after sunset," it is written, "when the old woman and Joseph reached the cave . . . and behold it was filled with light, greater than the light of lamps or of candles, nay, greater than the light of the sun itself." And they saw "the Infant, wrapt in swaddling clothes," clasped "to the breast of His Mother, the Lady Mary. And when they saw it, they marvelled at the light."

53 PORTRAIT OF A LADY.

Canvas; 1 ft. $4\frac{3}{4}$ in. by 1 ft. 1 in.

A full-face bust, slightly turned to the right; brown hair; the head encircled by a nimbus; low blue dress, draped with brown; round the neck a necklace of pearls. Dark background.

A portrait, possibly, of Agnese Dolci, daughter of Carlo Dolci, who painted in the style of her father (died in 1686). Nothing, practically, is known of her work; it is, however, traditionally asserted that she painted this picture.

54 HOLY FAMILY.

Panel; 4 ft. 6 in. by 3 ft. 4 in.

In the centre of this composition, consisting of four life-size figures, is the Infant Christ, standing with His right foot on a white cushion, almost hidden beneath voluminous scarlet draperies; before Him is the infant John the Baptist, who presents, kneeling, a large terrestrial globe, surmounted by a gilt cross. Standing behind Him, to the right, supporting her Child with both hands is the Virgin Mary, in a pale plum-coloured dress, with lemon-coloured under-sleeves. In the background is a glimpse of the head of St. Joseph. Both children are upon a table, on which lies St. John's reed cross. A green curtain forms the background.

The blue terrestrial globe presented by St. John is divided by the intersection of two gold rings into four quarters instead of into the three, corresponding with the three known divisions of the world, which were usual throughout the Middle Ages—a modification of an accredited symbol, probably to be ascribed to the recent discovery of America.

This picture proceeds from the studio of Andrea del Sarto (1486-1531).

In a manuscript note concerning this picture, it is written: "Sacra famiglia di Andrea, citata da Vasari, di casa Borgherini, 5000 paoli. A copy of it is in the Academy, Florence."

Vassari's statement is as follows: "Fece un altro quadro Andrea . . . . a Giovanni Borgherini, dentrovi una Nostra Donna, un San Giovanni putto che porge a Cristo una palla figurata per il mondo, e una testa di San Giuseppo motto bella."

Portrait of Bartolommeo Cappello, by Polidoro Lanzani (?)
(No. 55)

There is a replica of this picture, evidently a schoolpiece, in the Corsini Gallery, in Florence. The fate of the original is unknown; ascribed by Mr. Drury-Lowe to Lanfranco.

55 PORTRAIT OF BARTOLOMMEO CAPPELLO.

Canvas; 2 ft. $10\frac{3}{4}$ in. by 2 ft. 5 in.

Half-length life-size figure of a man, standing, slightly turned to the right, wearing an academical gown, consisting of a black robe, a black biretto, and a loose white surplice-like garment. A grey fur hangs over his left arm. In his right hand he holds a paper, on which is the following inscription:—

ANNO DNI Mº
Dº XLVI DIE
XX. APRILIS
AGAMENON PASQUA-
LETUS CONSENSIT.

BARTS CAPPELLUS.

A leaden seal hangs from this document. Dark grey background.

The inscription proves this to be a portrait of the father of Bianca Cappello, who became the wife of the second Tuscan Grandduke, Francesco I. de' Medici, in 1578, and who died in 1587.

This picture (painted in 1546) is anterior to the birth of that famous lady, who was born in 1548. Her father's full name was Bartolommeo di Girolamo quondam Andrea; he married Pellegrina quondam Filippo q. Andrea Moresini, in 1544. Very little is known of the life of this wealthy Venetian patrician. In 1563 he lived in a house near St. Aponal (St. Apollinare) and only bought the Palazzo Trevisani (nowadays erroneously accepted as the birth-place of his daughter Bianca) in 1579, shortly after she had become Grandduchess of Tuscany, on which occasion the Venetian senate proclaimed her "Daughter of the Republic"; her father Bartolommeo, together with her brother Vittorio, being nominated "cavalieri della stola."

There are some curious legal documents in the archives of Venice, referring to the elopement of Bianca from her father's house in 1563. Those containing Bartolommeo's appeal to the Republic for the prosecution of the culprits have been published in "Delle Inscrizioni Veneziane," by E. A. Cigogna, Vol. II., pp. 203, 204; they bear witness to a hot-blooded, energetic temperament, which is not contradicted by his features as here depicted.

This picture is probably the work of Polidoro Lanzani, of Venice, a contemporary follower of Titian, to whom celebrated compositions and portraits, once ascribed to the great Venetian, are now attributed by modern criticism. The dates of his life have not been recorded.

56 PORTRAIT OF A LADY.

Canvas; 2 ft. 11 in. by 2 ft. 3½ in.

Half-length figure of a young girl, standing, slightly turned to the left; black dress, white lace ruff and cuffs; no jewels; her fair hair adorned by a curious head-dress. Dark background.

This painting is in the manner of the Dutch school of the end of the sixteenth, and of the beginning of the seventeenth centuries.

57 DIANA.

Canvas; 1 ft. 9¼ in. by 2 ft. ½ in; oval.

Portrait bust of a lady in the character of Diana. She is seen full face, leaning forward, and to the left; the eyes cast down; in her right hand she holds a bow, close to which is the head of a greyhound; her shoulders are bare. Dark background. The likeness, probably, of a lady named Diana.

This is evidently a Florentine picture of the second half of the sixteenth, or of the earlier part of the following century. It may safely be ascribed to Matteo Roselli (1578-1650), the leading Florentine artist of that time. The gradations of light and shade are very delicately treated, and it was on this account probably that it was formerly attributed to Correggio—an attribution contradicted by the general scheme of the colouring, by the facial type, and by the arrangement of the hair, all points characteristic of the above-named Florentine painter.

58 BUST OF AN ANGEL.

Canvas; 2 ft. 1 in. by 1 ft. 6½ in.

The body, which appears to be flying, is turned to the left, the left arm stretched forward; hands not visible; the head turned to the right, and bent down; the hair chestnut, and curly; blue tunic and red mantle. Grey background.

The graceful movement and fine type of the head point to inspiration drawn from the works of Correggio; the treatment of colour to the school of Bologna, and more especially to the art of Albani (1578-1660).

59 BUST OF A MAN.

Canvas; 2 ft. 8 in. by 2 ft. 2 in.

Life-size portrait bust of an elderly man in armour, turned to the right, three-quarter profile; bald head, with a large scar on the forehead; broad nose; grey moustache and beard; the hands uncovered; the right hand resting on a baton, the left on the hilt of his sword. Black background. Probably a German Prince or General.

Portrait of a Lady, by Domenico Ghirlandajo (No. 60)

This picture was evidently executed during the second half of the sixteenth century. It is ascribed by tradition to Benvenuto Tisi, of Ferrara, called "Il Garofalo" (1481-1559), who is not known as a portrait-painter, and by whom no portraits are to be met with in public collections. The technique here, however, somewhat recalls that of certain of his late works in the Pinacoteca of Ferrara.

DOMENICO GHIRLANDAJO.

1449-1494.

60 PORTRAIT OF A LADY.

Panel; 1 ft. 5½ in. by 1 ft. ¾ in.

Profile portrait bust of a lady; turned to the left; fair crimped hair, covering the ear; low brown dress; shoulders and front of the dress covered with transparent white muslin, with an embroidered edge; necklace of wrought gold and silver. The hands not shown. In the background a parapet, supporting two dark marble columns; on the right a wall, furnished with two shelves, on which the principal objects are an open book, bound in scarlet, and a glass goblet. On the parapet behind the lady is a fine renaissance brooch. A landscape view to the left.

Companion picture to No. 67. Both portraits were formerly ascribed to Masaccio, but are excellent works by Domenico Bigordi, better known by his surname, Ghirlandajo ("painter of garlands"). Vasari says: "Tommaso (the father of Domenico) del Ghirlandajo was the first who invented and made those ornaments worn on the head by the young girls of Florence, and called garlands, whence Tommaso acquired the name of Ghirlandajo." Evidently one of Ghirlandajo's late works; there is a replica of it in the Berlin gallery, where it is ascribed to Mainardi, and said to be the portrait of a lady of the Tornabuoni family, for whom Ghirlandajo painted the frescoes in the choir of Santa Maria Novella in Florence, in 1490. Formerly in the collection of Marchese Gherardi, Piazza S. Croce, Florence.

FRANCESCO COSSA.

61 PORTRAIT OF DUKE ERCOLE I. OF FERRARA.

Panel; 10½ in. by 7½ in.

Profile bust, turned to the left, of a youth of about fifteen years of age; long fair hair; tall crimson cap; green jerkin, with black front; sleeves trimmed with white ribbons; the hands not shown. Light blue background.

This fine and very interesting portrait was formerly accepted as representing Sigismondo Malatesta, Lord of Rimini (born in 1417; reigned 1432-1468), and was ascribed to Piero della Francesca (1420-1492). A portrait of Sigismondo Malatesta, by Piero della Francesca, is in the Church of San Francesco at Rimini. His features are also recorded on well-known contemporary medals, but in neither instance do they correspond with

those of the portrait we are discussing; the style of which, moreover, is not that of any of Piero della Francesca's authenticated works. It corresponds closely, however, in drawing, in modelling, and in the execution of the details with the work of the great Ferrarese artist, Francesco Cossa. Furthermore, the type of the youth represented is that of the House of Este, Ferrarese princes, and patrons of Francesco Cossa, for whom he executed the celebrated frescoes decorating their Palace, "Schifanoja," in 1450, into which he introduced the portrait of Borso, the then ruling prince, at that time about forty years of age. The Duke's features in this fresco, and in various contemporary medals, present so strong a family likeness to those of the young prince here, that one may reasonably suppose it to represent his younger brother, Ercole, who was born in 1431, and who succeeded to the Duchy in 1471. During his reign he was portraited several times by medallists; by Sperandio (see Heiss, Les medailleurs, Pl. VII., 1), by Coradini (see Heiss, Pl. V., 1, 2, 4, 5, 6), and others, and a striking resemblance exists, a due allowance for difference of age being made, between them and this very beautiful and marvellously preserved Locko Park panel. Ercole I. died in 1505.

The dates of the painter's birth and death are not known. His name is mentioned in documents covering the years 1456-1474.

CANALETTO.

62 VIEW IN VENICE.

Canvas; 3 ft. ½ in. by 4 ft. 2 in.

The steeple of the Church of S. Jacopo di Rialto in the background. The once celebrated Piazza di Rialto in the foreground. Sansovino calls this Piazza "famosa, per esser la prima piazza d'Europa" ("Venetia Città nobilissima, 1580," p. 362). It was built in 864 to serve as the centre of the commerce of the republic. The arcades, which surround it on three sides, were constructed in 1520; at the time of Sansovino, those on the right were the meeting-place of the nobility; the merchants of Florence, Milan, Genoa, Spain, Turkey, and other countries transacted their business under those on the left. About one hundred and fifty years later, at the time when this picture was painted, when Venice was no longer queen of the commercial world, her wealth and her trade having faded together, this Piazza, living on the glories of the past, became the favourite hunting ground of antiquaries. This phase of its chequered career is here immortalized by Canaletto, who has represented it as littered with objects exposed for sale—arm-chairs, plate, pictures, lanterns, cages, and other pieces of furniture, which are eagerly examined by connoisseurs. This great Piazza fulfils a still humbler function to-day, being exclusively used as a vegetable market.

Bernardo Bellotto, called Canaletto, of Venice, born in 1724, died in 1780.

Formerly in the Beckford Collection.

Portrait of Duke Ercole of Ferrara, by Francesco Cossa
(No. 61)

63 HOLY FAMILY.

Panel; 3 ft. 8½ in. by 2 ft. 7½ in.

Four whole-length figures. The Virgin seated in the centre, turned to the left; the Infant Christ seated on her lap, also turned to the left; His right arm raised to bless the infant St. John, who stands on the left, holding his reed cross, some flowers, and also a paper. Behind the group stands St. Joseph, in front of a high tree, leaning upon a staff. In the distance, on the right, is represented the conversion of St. Paul. Landscape background of rolling ground, cottages, and tall trees.

The central group is taken from Raphael's "Madonna of the house Canigiani," now in the Munich Gallery; while in the attitude of the two children the *motif* which we find both in Raphael's Holy Family called "La Perla" (now in the Madrid Museum) and in the Holy Family by Fra Bartolommeo, in the National Gallery, is repeated.

Waagen mentions this picture as being by Albertinelli (died 1515), but it is evidently of a later date. More probably it is one of the late works of Ridolfo del Ghirlandajo, who died in 1561.

Bought in 1842 from Signor Ugo Baldi, Florence.

CRISTOFANO DELL ALTISSIMO.

64 PORTRAIT OF PIER FRANCESCO DE' MEDICI.

Canvas; 2 ft. 1½ in. by 1 ft. 8 in.

Profile portrait of an elderly man, head turned to the right; nearly bald; crimson coat, with a fur collar. Dark background.

Inscribed in gilt letters:—

PETRUS FRANCISCUS MED. LAURENTII F.

Pier Francesco, nephew of Cosimo "Padre della Patria," and great-grandfather of the Grandduke Cosimo I., died in 1467. Vasari says that Filippino Lippi (1457-1504) introduced the portrait of Pier Francesco into his large altar-piece, executed in 1496, the "Adoration of the Magi," which is now in the Uffizi Gallery (No. 1257). The head we are discussing is identical with that of a prominent figure in that picture, representing an astronomer, and traditionally said to be the portrait of Pier Francesco.

Cristofano di Papi, called Dell Altissimo, who worked during the latter half of the sixteenth century, was much employed by Cosimo I. as a portraitist.

65 THE FURIES.

Panel; 2 ft. 1 in. by 1 ft. 8 in.

Busts of the three Furies, about life-size; their faces distorted by rage; their mouths widely open; their eyes bloodshot; their brows knit;

their hair grey, and intertwined with serpents. The central figure grasps an iron bar in her right hand. Above their heads are inscribed their names in gilt letters:—"TESIFONE" ("Avenger of Death"), "MEGERA" ("The Adverse"), "ALETTO" ("The Restless"). Dark background. The central figure recalls Michelangelo's well-known drawing, "L'anima dannata," in the Uffizi Gallery at Florence.

In the manner of Angelo Bronzino (1502-1572).

Bought from the Vacchetti family.

66 PORTRAIT OF MICHELANGELO.

Canvas; 2 ft. 9 in. by 2 ft. 2 in.

A nearly life-size figure seen down to the waist; turned to the right; the left hand only is visible; hair grey; appearance that of a man of about sixty or seventy years of age; dark coat. The background dark grey, the face seen against a light.

This portrait answers perfectly to Condivi's description of the artist's appearance: "The shape of his face is oval, the space above the ears being one-sixth higher than a semi-circle; consequently the temples project beyond the ears and the ears beyond the cheeks, and these beyond the rest; so that the skull, in relation to the whole head, must be called large. The forehead, seen in front, is square; the nose a little flattened, not by nature, but because, when he was a young boy, Torrigiano de' Torrigiani, a brutal and insolent fellow, smashed in the cartilage with his fist. Michelangelo was carried home half dead on this occasion; and Torrigiano, having been exiled from Florence for his violence, came to a bad end. The nose, however, being what it is, bears a proper proportion to the forehead and the rest of the face. The lips are thin, but the lower is slightly thicker than the upper; so that, seen in profile, it projects a little. The chin is well in harmony with the features I have described. The forehead in a side-view, almost hangs over the nose; and this would hardly appear broken, were it not for a trifling protuberance in the middle. The eyebrows are not thick; the eyes may even be called small, of a colour like horn, but speckled and stained with spots of bluish yellow. The ears are well proportioned; the hair of the head black, as also the beard, except that both are now grizzled by old age; the beard double-forked, about five inches long, and not very bushy, as may partly be observed in his portrait." Condivi published his "Vita" in 1553. (Translation by J. A. Symonds.)

This portrait, which is evidently a contemporary work, has been ascribed to Bugiardini, of Florence (1471-1554).

Several other portraits of Michelangelo, similar in execution, are extant, but none of them can safely be assigned to a well-known painter.

This picture comes from the collection of Count Rossi, of Florence.

Portrait of a Youth, by Domenico Ghirlandajo (No. 67)

DOMENICO GHIRLANDAJO.

1449-1494.

67 PORTRAIT OF A YOUTH.

Panel; 1 ft. 5½ in. by 1 ft. ½ in.

Portrait bust of a young man turned to the right; three-quarter face; the eyes and the hair dark; the face beardless; tall scarlet cap; sleeveless crimson mantle over a black doublet, of which the sleeves only are seen; the hands not shown. In the background a landscape view, On the left a mountain, on the side of which is an open space, enclosed by crenelated walls, guarded by tall towers, and entered by a massive castellated gateway. On the right is an inlet or large river, with steep mountains on the left.

Companion picture to No. 60.

These pictures were formerly ascribed to Masaccio; they come from the Palace of the Marchese Gherardi, Piazza Santa Croce, Florence. An identical portrait of the same size is in the Berlin gallery (No. 86), where it is given to Bastiano Mainardi, pupil and assistant of Domenico Ghirlandajo, but which is evidently a replica of the original at Locko Park, of which the technique is that of the large altar-pieces by Domenico Ghirlandajo in Florence and elsewhere.

ANDREA DEL SARTO.

68 HEAD OF A YOUTH.

A drawing on paper; 1 ft. 1 in. by 9 in.

Head of a youth, seen full face, slightly turned to the left; curly hair.

A splendid drawing by the finest draughtsman produced during its best period by the School of Florence—a school whose glory is its mastery of form. Original drawings by this great master are rarely met with in England.

It is a careful study from nature for the head of Isaac in "The Sacrifice of Isaac," painted in about 1530 for Francis I. of France; now in the Dresden Gallery. The position of the head in the picture and in the drawing is identical; in the latter, however, there is no attempt to evoke the expression of pain which is so remarkable in the picture. It may be remembered that the drawings for Andrea del Sarto's great fresco of the Last Supper are also treated as mere studies from life, and lack the sentiment with which they are embued in the finished picture.

This drawing was formerly in the Guadagni Collection, Florence. An old copy of it is in the British Museum.

69 PORTRAIT OF COPERNICUS.

Half-length, life-size figure, facing the spectator; head turned to the right; long oval shaven face; prominent nose; black eyes; and full dark hair; long dark coat, trimmed with fur, with short sleeves, which show the yellow sleeves of an under garment. In his right hand he has a roll of papers; and in the left a model of the Copernican system. Grey background.

Nikolaus Copernicus, born at Thorn (Prussia) in 1473, died in 1543; he studied at the Italian universities of Bologna, Padua, and Ferrara from 1495 to 1503; he lectured in Rome on astronomy in 1500, but his system, as worked out in his book, "De revolutionibus orbium celestium," was only completed in 1530, and was not published until shortly before his death, thirteen years later.

This picture, which was evidently painted after the publication of Copernicus' great work, may be connected with the School of Ridolfo del Ghirlandajo (1483-1560).

70 PORTRAIT OF A GIRL.

Panel; 2 ft. 2½ in. by 1 ft. 9½ in.

Half-length figure of a girl of about fifteen years of age; nearly life-size; slightly turned to the left; red silk dress, with gold trimmings and white silk sleeves, striped with gold; fine pearls, and an antique pendant; in her right hand are some flowers. Grey background.

Supposed to be the portrait of a member of the Medici family. Formerly ascribed to Santi di Tito (born in 1538, died in 1603). It is evidently the production of a follower of Angelo Bronzino (born in 1502, died in 1572), whom it is impossible to name, but scanty information as to the good Florentine portraitists of this period having come down to us.

71 TWO IDEAL HEADS.

Canvas; 1 ft. 11 in. by 2 ft. 5 in.

Two life-size busts; the one on the left has the head turned to the right; green draperies cover his shoulders. That on the right is seen from behind, the face looking over the right shoulder; both have brown curly hair. It would seem that both heads represent different views of one and the same individual. Dark background.

These busts seem to be studies for angel heads. The shadows are very strong, the execution broad and sketchy. They appear to have been executed by some painter of the seventeenth century, who took Correggio (to whom the picture was formerly ascribed) for his model.

Head of a Youth, by Andrea del Sarto (No. 68)

72 CHRIST BEFORE PILATE.

Canvas; 5 ft. 11 in. by 4 ft. 4 in.

Nine full-length figures, about life-size. A night scene, illuminated by two flaming torches held behind Pilate, who is seated on the left, behind a table, a boy in front of him. Christ is led in from the right by soldiers in armour. Dark background.

The picture has been ascribed to Gerard van Honthorst (called in Italy "Gherardo dalle notti") (1590-1656), and also to Luca Cambiaso, the Genovese, its evident author (1527-1585). This is one of the earliest Italian panel pictures representing a night scene, and seems to have been inspired by Raphael's well-known fresco, "The Deliverance of St. Peter," in the Stanze del Vaticano, where Cambiaso studied in his youth.

73 ECCE HOMO.

Canvas; 1 ft. 2 in. by 9 in.

A bust of Christ, full face; the head inclined to the left; long fair hair falling down the neck; a cruciform nimbus; crimson coat, and blue mantle. The crown of thorns is upraised in His right hand, while the left, pierced with nail prints, points to the wound in His side, seen through an opening in the coat. In the background, a wall, with an open window on the right, giving a glimpse of the moat of a fortified town.

Artistic conceptions of this kind originated in the tone of thought brought about by the teaching of Savonarola (1489-1498). A similar picture by Botticelli in the Gallery of Bergamo (Legato Morelli) may be traced to this religious movement. The same subject occurs among the illustrations of Savonarola's published writings (see G. Gruyer, "Les Illustrations des écrits de Jérome Savonarole," Paris, 1879, p. 17).

The picture comes probably either from Botticelli's, or from Filippino's studio. Its ascription to Andrea del Castagno (to whom it has been attributed) is negatived, not only by considerations of style, and of temperament, but of time. Andrea died in 1457, a generation before the mystic movement of which Savonarola was the apostle, and this type of composition the outcome.

GOZZOLI.

74 CHRIST ON THE CROSS AND TWO SAINTS ADORING.

Panel; 1 ft. by 7 in.

In the centre is Christ on the Cross, His bowed head (turned to the left) encircled by a nimbus, inside which is the inscription: "IHS XPS FIL." At the foot of the cross is a skull, touched by the stream of blood running

down from the Redeemer's wounds. The skull represents Adam, whose body is traditionally said to have been buried in a cave, above which Christ's cross was erected. On the right is St. Dominic kneeling, in the black and white robes of his order, a lily in his hand and a star above his head; inside his nimbus is the inscription: "SANCTV (S)D (O)MINICVS." On the left is St. Jerome kneeling, dressed in a white capoch, with sleeves, a stone (the symbol of his self-inflicted penance) in his right hand; inside his nimbus is the inscription: "SANCTVS HIERONYMVS." Landscape background, with tall slender trees; a mediæval fortified town (Jerusalem), hills and water, blue sky with small clouds, in the foreground.

Above the cross is a tablet with the following inscription:—

YESVS NAZARENVS
REX JVDEORVM.

This picture was at one time ascribed to Giovanni da Udine (1487-1564), a pupil of Raphael (1487-1520). It is, however, a very charming Tuscan work of the time of Fra Angelico, or later; most probably by Benozzo Gozzoli (1424-1496), the Frate's most distinguished follower, whose early works reflect the dainty purity of his master's ideal. Gozzoli exercised a determining influence upon the art of Umbria in the fifteenth century. As he was chiefly a fresco painter, easel pictures by him are rare; they are all remarkable for refinement of execution, and of sentiment.

75 PORTRAIT OF A GENTLEMAN.

Panel; 2 ft. 2 in. by 1 ft. 8 in.

Portrait bust, life-size, of a man of about sixty or seventy years of age, slightly turned to the left; full beard, bald head; black coat; a bundle of letters in his right hand, on the uppermost of which is the following inscription: "M. LEONARDO DEL FU . . . . CARRA . . . . " ("Messer Leonardo, son of the . . . . deceased . . . . ") Dark background.

This picture was once supposed to represent the Florentine sculptor, Baccio Bandinelli, but is unlike his authentic portrait, published soon after his death by his biographer, Vasari, in which his head, far from being bald, is covered with hair, although it was evidently taken during the last years of his life. Moreover, it must be supposed that the name on the letter, held by the personage here represented, must be his own, which was, therefore, Leonardo. It is improbable, also, that Bandinelli should have been painted with a bundle of letters in his hand, such an accessory being without significance in the hand of a sculptor. The picture is probably the work of a follower of Michelangelo Buonarroti. It comes from the Casa Vacchetti.

76 PORTRAIT OF A BISHOP.

Canvas; 2 ft. 8½ in. by 2 ft. 2 in.

Half-length portrait, about life-size, of a man of about forty years of age, turned to the right; thin moustache, and imperial; black gown and cap; white gloves, outside which two rings, indicating episcopal rank, are worn; the right hand rests on a book; in the left is a crozier. Brown background.

The work of an unknown painter (probably Florentine) of the seventeenth century.

UMBRIAN SCHOOL.

77 THE DEAD BODY OF CHRIST, SURROUNDED BY SORROWING SAINTS.

Panel; 6 ft. 4½ in. by 5 ft. 4 in.

A group of fourteen figures, somewhat smaller than life-size; the dead body of Christ, surrounded by an assemblage of saints, forming two concentric hemi-cycles.

The outer circle is formed by seven figures: St. Dominic, on the extreme left, holding an open book and a lily; St. John the Evangelist, robed in red; two old men with full beards; Joseph of Arimathea, with turban and rose-coloured coat, standing behind the dead body of Christ, holding the linen cloth on which it rests. Next to him, on the right, is a man of about forty years of age, in the dress of a Florentine citizen, *i.e.*, ochre-coloured coat, blue cap, a sword at his side; inside the nimbus behind his head is the inscription: "S̄. PAVLVS. AP̄LVS." This may be assumed to be a portrait of the person who ordered the altar-piece, and who chose to be represented in the character of his patron saint. The last figure on the right is that of St. Paul the Hermit.

In the foreground, on the left, is St. Jerome, kneeling; in front of him is St. Mary Magdalene, kissing the feet of Christ; one of the holy women holding the right hand of Christ; and His Mother, with her arms about His shoulders.

Christ is represented with closed eyes, the crown of thorns on His head, and blood issuing from his wounds. Supporting His left arm is a young woman, in red draperies, possibly, like the figure of "S. Paulus" above, a portrait. On the extreme right is St. Francis, kneeling.

Immediately behind this group rises Golgotha. The base only of the Cross is visible, with the figures of the Virgin, St. John and the Magdalen about it. Below, on the left, is a small figure, St. John the Baptist as a boy, kneeling in the desert. Landscape background.

On the back of the picture is the following record, which is nearly two

hundred years later than the painting: P. GIVSEPPE MVGNAI. EDIFICO. Q^A. CA^SA. L. AN^O. 1699. Q^TO DEL SVO GOVERNO DILETA. S. / / / / / / (incomplete).

Underneath is the note: 5. maggio P. GOTTARDI CAPP.^BO

The then proprietor of the panel refers to a house or chapel which he had built.

This picture has been ascribed to the School of Ghirlandajo, and also to Fra Beato Angelico; but it is evidently a work of later date, belonging to the beginning of the sixteenth century, *i.e.*, some fifty years after the death of Fra Angelico. It is, moreover, distinctly Umbrian in character, and is a fine example of the art emanating from the studio of Fiorenzo di Lorenzo (master of Pinturicchio), whose masterpieces are best studied in the Pinacoteca of Perugia.

Originally a large altar-piece, it has been much reduced in size at the side, but more especially at the top, where the representation of the Crucifixion has been completely cut away.

78 PORTRAIT OF A MAN.

Panel; 1 ft. 1½ in. by 8½ in.

Bust of an old man, slightly turned to the right; grey hair; shaven face; red coat, with a green lining, and gold and violet trimmings. Dark background.

Round the frame is a Latin inscription taken from the beginning of the Book of Job (chap. 1, v. 1):—

VIVEBAT IN TERRA HVS NOIE IOB ET ERAT VIR ILLE SIMPLEX ET RECTVS AC TIMENS DEVM ET RECEDENS A MALO.

Below is the inscription:—

EXEMPLVM PATIENTIÆ (example of patience).

The same head occurs to the extreme right of the foreground of an altar-piece by Filippino Lippi, painted in 1406 (No. 1257, Uffizi Gallery, Florence). Vasari asserts that Filippino introduced several portraits of the Medici family into this picture, but the head in question cannot be identified as one of these (see "Le Vite," Vol. III., page 473, with Milanesi's note). The Locko Park head was once believed to represent the Grand-duke of Tuscany; but as Tuscany became a grand-duchy only in 1569 (more than half a century later) this belief cannot be retained Besides, the features of this old man present no points of similarity with those of any of the authenticated portraits of the Medici family.

There is a drawing of the same head in the Ambrosian Library at Milan.

Formerly in the Guadagni collection.

GIOVANNI BATTISTA TEMPESTI.

79 HEAD OF A CHILD.

Canvas; 8 in. by 11½ in.

Head of a child, turned to the left, and looking up. Grey background. This seems to be a sketch for an angel boy.

Painted by Giovanni Battista Tempesti, pupil and follower of Batoni; born at Volterra in 1729, and died in 1804 at Pisa, where he chiefly worked, executing numerous frescoes.

80 PORTRAIT OF ELEONORA, DUCHESS OF TUSCANY.

Canvas; 2 ft. 6½ in. by 1 ft. 10 in.

Half-length portrait figure, full-face; life-size; the right hand only visible; richly embroidered dress and mantle; fine pearls. Dark background.

A portrait of Donna Eleonora, second daughter of Don Pietro di Toledo, of the family of the Dukes of Alva, appointed Viceroy of Naples by Emperor Charles V. (1532-1554). In 1539 she married Cosimo de Medici, second Duke of Florence (who became first Grandduke of Tuscany in 1570). She died in 1562. She was the mother of the two succeeding Granddukes, Ferdinando I. and Francesco, who married Bianca Capello (in 1578), of whom this picture was formerly supposed to be the portrait. (See No. 55, Bart. Capello, Father of Bianca, and No. 99.)

The numerous representations of the first Duchess of Tuscany, which are to be found in so many collections, originated in the studio of Angelo Bronzino (1502-1572).

81 THE ADORATION OF THE MAGI.

A triptych on panel; 2 ft. 10½ in. by 3 ft. 5½ in.

Central panel: the Virgin seated on the right, the infant Christ on her knees; before Him kneels a grey-bearded king, offering a vase, his turban and sceptre on the ground beside him; behind, in a red mantle, with upraised hat, is St. Joseph, standing beside a round table, on which is a spoon and dish for the Baby's food; to the extreme right, behind the Virgin, is a shepherd; and in the middle distance, to the left, are two knights, standing. This scene takes place in an antique ruin. In the distance, a landscape, dominated by a northern castle.

On the right wing, the figure of the Moorish king, a sceptre in his left hand and a drinking-horn in his right. Landscape background, with ruins and slender trees.

Left wing: a brown-bearded king offering a chalice; behind is a stable with an ox and an ass. Blue landscape distance.

By the hand of a Flemish artist of the beginning of the sixteenth century; painted in imitation of Lucas van Leyden.

82 PORTRAIT OF A WOMAN.

Canvas; 1 ft. 4 in. by 11 in.

Full face portrait of a woman of about fifty years of age; head turned slightly to the left; black hair, partly covered by a white cap; dark brown dress. Grey background.

This picture, once attributed to Rubens, and supposed to represent his mother, is evidently Italian, and is so close in style to the works of Frederico Baroccio, of Urbino (born 1528, died 1602), that it may be safely ascribed to him.

POCCETTI.

83 THE MARTYRDOM OF ST. AGNES.

Canvas; 3 ft. 1 in. by 2 ft. 5½ in.

In the centre of the picture is St. Agnes, kneeling, turned to the left, her fettered hands bound behind her back, her face raised heavenward; to the left, the Roman Prefect, in an Oriental costume, seated on a podium, pointing to the saint with an imperious gesture; behind him, a red curtain; behind St. Agnes is the executioner, drawing his sword; above her floats a cherub, holding a branch of palm. Her dress is ochre-coloured, low pale-violet bodice, with white sleeves. In the distance the heads of spectators are visible. In the foreground, to the extreme left, is an armed man, holding a halberd, evidently a portrait, probably that of the painter. Architectural background. Signed: B. B.

Bernardino Barbatelli (called Poccetti) was born at Florence in 1542, and died there in 1612. Pictures by him on panel or on canvas are very rare, most of his works having been executed in fresco. According to Lanzi he was called the Paolo Veronese of the Florentine School.

84 HEAD OF AN OLD WOMAN.

Panel; 1 ft. 4½ in. by 11¾ in.

Full-face, life-size head of an old woman of about sixty years of age; head and shoulders covered by a white drapery, from beneath which escapes a dark lock. Dark background.

This seems to be a study for a sibyl.

This picture was formerly ascribed to Michelangelo, but it is more probably by Angiolo Bronzino (born 1502, died 1572), who was greatly influenced by Michelangelo. The influence of his master, Pontormo, clearly shown in the treatment of colour, characterises this as an early work.

It appears from manuscript notes that this picture was formerly at Spezzia, in the possession of Signor Giuseppe Rossocci. The manuscript note, "La testa di vecchia mi pare di Michelangelo," shows that the name of Michelangelo was only affixed tentatively.

85 Ecce Homo.

Canvas; 3 ft. 6 in. by 2 ft. 6½ in.

Three half-length figures, about life-size. On the left, Christ, His hands tied to a low column before Him; on His right, a soldier wearing a helmet, with a scourge of chains in his left hand; behind him an elderly man, in blue, in the act of scourging the Redeemer.

Painted in the manner of Luca Giordano (born at Naples in 1632, died there in 1705).

DRAWING ROOM.

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86 A LANDSCAPE.

Canvas; 2 ft. 5½ in. by 3 ft. 8 in.

A wooded landscape in Flanders; high trees in the foreground; in the centre, a road sinking to the banks of a wide, lagoon-like river flowing across the middle distance, on the silvery surface of which the distant trees on its further bank are mirrored; near it are two men, one on horse-back, in red. In the foreground, to the left, is a group of two women, a man, and a dog. Cloudy sky.

This harmonious landscape belongs obviously to the School of Flanders of the time of Rubens, and may be ascribed with much likelihood to Jacques d'Artois, of whose work No. 110 is a fine example.

This picture was formerly at Kedleston.

LANFRANCO.

87 ANGELS SINGING.

Canvas; 1 ft. 11½ in. by 3 ft. 3 in.

A warm neutral-tinted balustrade, forming in the centre a recessed semi-circle, its architectural lines broken here and there by overhanging and harmoniously tinted velvets; behind it, a numerous choir of Hebe-like angels in silvery draperies, who make music with passionate and joyous gestures, some playing musical instruments—the tambourine, the mandoline, the flute, &c.—others singing, with musical notes in their hands. Dark grey background.

Companion picture to No. 96.

Both pictures are evidently sketches for the decorations of the tambour of a church cupola.

Giovanni Lanfranco, born at Parma in 1581, died at Rome in 1647. He chiefly excelled in fresco painting. Among his principal works are the decorations of the cupolas of the Cathedral, and of the Church of San Martino, at Naples.

HOGARTH.

88 Portrait of a Lady.

Canvas; 2 ft. 5½ in. by 2 ft. ½ in.

Portrait of a lady, smaller than life-size, seen down to the waist; hands not visible; seated, turned to the left; high forehead, soft brown hair, and eyes; white cap; white satin dress, with large black bows in front, and on the sleeves. Dark background, green curtain on the left.

William Hogarth, born in London in 1697, died at Chiswick in 1764. This fine portrait differs in style from Hogarth's best known works; it has, however, some affinity with his "Sigismonda" in the National Gallery (No. 1046), painted in 1759.

89 Vanity.

Panel; 1 ft. 5½ in. by 1 ft. 1 in.

Head of a lady; full face; looking towards the spectator; low olive-green dress, with red sleeves; a cameo, representing Venus with Cupid, suspended on her bare breast by a black velvet ribbon.

A modified, but not necessarily contemporary, Italian version of the left-hand figure in Bernardino Luino's "Modesty and Vanity," formerly in the Sciarra Collection; from which it differs, however, not only in the arrangement of the hair and dress, but also in the drawing of the features.

Bernardino Luino, born at Luino, on the Lago Maggiore, about 1475-1480, and died about the year 1535.

Both this picture and its pendant (No. 93) come from the collection of the Nobile Signore Niccolò Guiducci. They were afterwards in the Guadagni collection, where they were named "Amor Divino" and "Amor Profano." One of them was exhibited under the name of Leonardo da Vinci in the cloisters of the Santissima Annunziata, where exhibitions of pictures from private collections were held during the second half of last century.

LOUTHERBOURG.

90 A Landscape.

Paper; 9 in. by 1 ft. ½ in.

A sudden storm breaking onto a rocky valley; on the one side, dark and wind-swept; on the other, still glittering with sunshine. Through a break in the driving clouds, a distant glimpse of high quiet mountain tops.

In the foreground, a man, a woman, a child, and a dog, struggling in the wind.

Signed in the left-hand corner:—

P. J. DE LOUTHERBOURG, R.A.

Companion picture to No. 94.

Philippe Jaques de Loutherbourg, born in Strassburg in 1740; studied in Paris; came to England in 1771; was made an Academician; and died in 1812.

LO SPAGNA.

91 THE VIRGIN WITH THE INFANT CHRIST, SURROUNDED BY SAINTS.

Canvas; 3 ft. 11½ in. by 3 ft. 10 in.

A group of six three-quarter length figures, light, against a dark grey background.

In the centre of the composition are the Virgin and Child, and on either side of them two saints. The Virgin is seated, facing the spectator, with head bent forward, and eyes cast down; her dress is of pale rose colour; her mantle (which covers her head) of dark blue, with gold embroidered edge, and the traditional star on the shoulder. With both hands she supports the Child, Who, almost nude, stands on her left knee, a blue globe in His left hand, His right hand raised in benediction. The swing of the little body, and the expression and poise of the head are both charming and characteristic of the school to which this work belongs.

To the extreme left is St. Jerome, in white, reading a crimson book; at his feet is his lion.

To the extreme right, a mitred Bishop, with clasped hands raised in adoration; his robes white, his mantle green.

Immediately to the left of the Virgin is a Franciscan monk, a lily in his hand, his breast emblazoned with the emblem invented by St. Bernadino, symbolizing the glory of the Name of Christ.

To the right of the Virgin is St. Catherine of Alexandria, her hand resting on her emblem, the broken wheel; her dress is of the colour of ripe corn, her golden hair is crowned by a diadem, and partly hidden by a white veil arranged in the quaint puffs so much affected by the artists of the School of Umbria.

This picture came from the Palazzo Durino, at Milan. It was bought in 1852 from Signor Giovanni Locarno, by whom it was ascribed to Francesco Francia (1450-1517). It is, however, not Bolognese, but undoubtedly Umbrian.

It was once ascribed to Perugino (1446-1522), an attribution founded on its distinctly Umbrian character. In the Palazzo Comunale at Spoleto is a fresco, absolutely identical in composition with this picture, which is not only ascribed to Perugino's pupil and imitator, Lo Spagna, but is lauded as his masterpiece. The faces in this fresco are much injured, but we learn from it that the mitred Bishop on the right is St. Brizius.

Lo Spagna is a refined and sensitive artist, who, until of late, has been undeservedly neglected, many of his most charming works, which have passed under the names of greater artists, notably of Raphael and of Perugino, having been only recently restored by modern criticism to their rightful author.

92 A Landscape.

Canvas; 3 ft. 9 in. by 5 ft. 3 in.

A ruined Italian seaport, conceived in the romantic spirit of the close of the seventeenth century; the foreground in strong light and shade, the distance bathed in delicate silvery light. On the right of a half-ruined quay is a picturesque medley of buildings—a ruined mediæval round-tower overgrown by verdure, patched with woodwork, and crowned by a bell-tower; near it, the columns of a classic building, and the huts, tents, and shipping of lazzaroni. In the distance, at the foot of a misty hill, beyond the bay, lies a little village, with its campanile gleaming in the sunshine. Flushed cumulus clouds rise into the warm translucent sky.

The pre-occupation of the artist with problems of light and of atmosphere, his romantic feeling for the monumental relics of Italy's past, the silvery key in which the whole scene is conceived, all point to an artist who had experienced the influence of Claude and of Poussin, and recalls certain of the finest works of Salvator Rosa (such, for instance, as those in the Pitti Palace).

93 Modesty.

Panel; 1 ft. 5½ in. by 1 ft. 1 in.

Profile bust of a woman, turned to the right; the head shrouded in yellow-brown draperies, falling to the shoulders; mulberry-coloured dress, lemon-coloured under-sleeves; the hand raised with a gesture as of speech.

A repetition of the right-hand figure in Bernardino Luini's "Modesty and Vanity" in the Sciarra Collection—a picture formerly ascribed to Leonardo da Vinci.

In the Locko Park version, the arm is raised higher than in the original,

and the folds of the draperies are differently arranged; the panel also has been cut shorter from below.

This is evidently not the work of the same hand as executed its pendant (No. 89); it is, however, undoubtedly by an Italian artist of the seventeenth century.

LOUTHERBOURG.

94 SCENE WITHIN A CAVE.

Paper; 9 in. by 1 ft. 1 in.

On the left, in the foreground, a number of peasants carrying torches are grouped about a pool; in the distance are others silhouetted against the grey mouth of the cave. The artist's signature is on a piece of rock.

Companion picture to No. 90.

About Loutherbourg, see note to No. 90.

95 A LANDSCAPE.

Canvas; 2 ft. 3½ in. by 3 ft. 6 in.

A wide landscape in broad light and shade. In the foreground, to the right, are waterfalls, and at the foot of deeply-shadowed wooded cliffs, the mist and rush of a mountain torrent; to the left, in the chequered sunshine, a group of five friars seated; beyond and behind them, on a steep hill-top, a monastery, with its campanile in sharp light and shade. In the middle distance are two stags grazing. In the distance, a village in bright sunshine; and beyond, shadowed hills, gleaming snow mountains, and a blue sky, with rolling cumulus clouds.

A romantic rendering of the mountainous country lying about Rome.

The following manuscript note on this fine picture is of interest:—"By Tempesti; from the picture in a Palace at Genoa, by Antonio Favella, Genoese. The figures painted by Antonio Piola, son of Domenico Piola."

Painted in the manner of Nicolas Poussin.

LANFRANCO.

96 ANGELS SINGING.

Canvas; 2 ft. by 3 ft. 3 in.

The general scheme of this composition corresponds closely to that of its pendant, the only variations being in the poses of the angels, and in the instruments they play—the harp, for instance, occurs here, but not in the other picture.

Companion picture to No. 87.

97 PORTRAIT OF THE DUKE OF BEDFORD.

Canvas; 2 ft. 5½ in. by 2 ft.

Portrait bust, smaller than life-size; turned to the right; the hair and the beard white; armour, crossed by a pink scarf; white lace collar. Dark grey background. Above the left shoulder is the inscription:—

ÆTATIS 59.

A portrait of William Russell, first Duke of Bedford, born in 1613, and died in 1700. He was Knight of the Garter and fifth Earl of Bedford; was created Marquess of Tavistock and Duke of Bedford in 1694; he commanded the Parliamentary reserve of cavalry at the Battle of Edgehill, October 23rd, 1642, and supported the King in the conflict at Newbury, September 20th, 1643, but soon after reverted to the opposite side. He favoured the restoration of the monarchy.

This picture has been ascribed to Vandyke, who died in 1641, but this is contradicted by the inscription on the canvas, which shows that the picture must have been painted in 1672. It must be ascribed to a Dutch disciple of Vandyke.

98 MAN IN ARMOUR.

Canvas; 2 ft. by 1 ft. 6 in.

Portrait bust of a man, about life-size, turned to the left; head slightly inclined sideways, facing the spectator; grey hair and full beard; clad in armour; the hands not visible. Dark background.

This picture, which is slight in execution, recalls the manner of Salvator Rosa (1615-1673), to whom it has been ascribed; but it is undoubtedly somewhat later in date.

99 PORTRAIT OF A YOUNG LADY.

Panel; 2 ft. by 1 ft. 7 in.

Life-size female bust; full-face, slightly turned to the left; brown hair, partly covered by a veil which falls down the back; a low dark-green dress, the bodice of which is adorned with rubies, and the sleeves with pearls; pearl ear-rings and a rich pearl necklace. Dark background.

This portrait, very carefully executed, in the manner of Bronzino, seems, at first sight, to represent Donna Eleonora di Toledo, wife of the first Duke of Tuscany (created Grandduke in 1570. See No. 80), to whom it bears an undoubted resemblance. On close examination, however, it will be seen that the subject of this portrait is quite a young girl, much younger than Eleonora in any of her known representations; the structure of the

face, moreover, is somewhat different from that of the Princess. It is very possible that a daughter of the Donna Eleonora may be here represented. The individuality of the sitter is interpreted with more sentiment than is usual with Bronzino.

ORIZZONTE.

100 A Landscape.

Canvas; 1 ft. 5 in. by 1 ft. 10½ in.

A rocky and wooded landscape. On the right, a high tree; two figures in the centre of the foreground, in front of a rocky pool and waterfall. In the middle distance, a group of mediæval buildings. In the distance, to the right, a high bare conical rock gleaming in the red light of sunset. Clear sky, with warm clouds. The atmospheric effect is very delicately rendered.

Companion picture to No. 104.

Both landscapes are imaginary compositions.

CIGNANI.

101 Mary Magdalen.

Canvas; 2 ft. 5 in. by 1 ft. 11½ in.

Life-size figure, half-length, turned towards the right, the head, however, which is raised, turned in the opposite direction. Her fair hair falls upon her undraped shoulders; her left hand is on her bosom, and the right on a skull in the foreground on the left. Her draperies are red, her head encircled by a nimbus. In the background, on the left, is a dark rock, and on the right a landscape view. Cloudy sky.

Carlo Cignani, of Bologna (1628-1719), was a pupil of Albani; many of his works show the influence of Correggio, among which number this picture should be reckoned.

102 Head of a Lady.

Panel; 1 ft. 11 in. by 1 ft. 6 in.

The figure completely turned to the right, the face, however, looking back over the right shoulder at the spectator. Low brown dress, green turban, with gold embroideries and feathers in front, and a flowing drapery behind; large pearl ear-rings. Architectural background.

There is much in this picture which recalls the work of the great French painter, Paul Delaroche (born in 1797, died in 1856); at any rate, not only its technical execution, but its general conception bring it nearer to the French art of the beginning of this century than to that of Guido Reni, to whom it was formerly attributed.

103 PORTRAIT OF A MAN IN ARMOUR.

Canvas; 1 ft. 10½ in. by 1 ft. 5½ in.

A portrait bust of a man in armour; both figure and profile turned to the right; uncovered head; white hair and thin white full beard. Dark background.

At the back of the picture is the inscription, in a late hand-writing:—

Colonello EVANGELISTA
BERARDI
1500

This picture has been attributed to Titian. In the year 1500, however, Titian was only thirteen years of age; the name of Colonello Berardi does not occur in the lists of his existing or lost portraits; moreover, the style of the painting certainly points to a period later than that of the great Venetian.

Bought in 1853 from Signora Maddalena Mignati.

ORIZZONTE.

104 A LANDSCAPE.

Canvas; 1 ft. 5 in. by 1 ft. 11 in.

View of a wooded landscape. On the left, high trees; in the middle distance, a winding brook; beyond it, a castle, approached by a road. On either side are steep, wooded rocks, and in the background a high, cone-shaped mountain. In the foreground are two figures. Blue evening sky, with a few clouds.

Companion picture to No. 100.

Jan Frans van Bloemen (born at Antwerp in 1656, died at Rome about the year 1740) is better known by his surname Orizzonte. He chiefly painted Roman landscapes in the manner of Nicolas Poussin, and was celebrated for his delicate treatment of the distant horizon ("orizzonte"), hence his pseudonym.

GASPARD POUSSIN.

105 A LANDSCAPE.

Canvas; 1 ft. 7½ in. by 2 ft. 2 in.

A wooded landscape, with water, and a distant view of a blue bay with a mountainous shore, edged by white houses; clear blue sky, with floating clouds. In the foreground, to the left, are warmly tinted half-

nude figures silhouetted against a dark pool. In the middle distance, a boat; beyond it a group of buildings, with a campanile, a wooded hill, and a bare cone-shaped rock. In the foreground is a winding road, and on it three figures and two dogs.

Gaspard Dughet, commonly called Poussin, after his brother-in-law (the figure and landscape painter, Nicolas Poussin), born in 1613 at Rome, where he died in 1675.

An imaginary landscape, based on the characteristics of the Roman campagna.

DANKERS.

106 View of Windsor Castle.

Canvas; 1 ft. 11 in. by 4 ft.

In the foreground, beyond a bank littered with fallen timber, is the River Thames, with high trees on its banks. In the middle distance is Windsor Castle. On the Round Tower floats a blue flag with a red cross—the flag of St. George before the union. In the background, to the right, is a glimpse of the town of Windsor. On the river are three boats, and in the foreground, figures bathing; evening sky.

Hendrick (Henry) Dankers, or Danckerts, was born at the Hague in 1630, and died at Amsterdam about the year 1678. In his youth he worked as an engraver; he afterwards went to Italy and studied painting. He came to England at the time of King Charles II., who commissioned him to paint royal palaces and sea-ports. In Horace Walpole's "Anecdotes of Painting," it is stated that "in Lord Radnor's sale there were views of Windsor, Plymouth, Pensanze," &c., and his name, "Dankers, F., 1678, 1679."

The present picture was in Horace Walpole's collection.

107 Portrait of a Lady.

Canvas; 2 ft. 2 in. by 1 ft. 7 in.

A portrait bust of a lady; slightly turned to the left; hands not visible. She appears to be about forty years of age; her hair is dark; the type of the face, with its prominent chin, resembles that of the Hapsburgs. Her dress is dark and rich, round her neck is a delicate, stiff, upright lace collar. She wears large pearl ear-rings, and a richly-ornamented necklace; also a finely-decorated cross on her right shoulder. Dark background.

By a Flemish artist of the time of Rubens, whose style it resembles.

VENTURA SALIMBENE.

108 HOLY FAMILY WITH ST. FRANCIS.

Panel; 7½ in. by 6½ in.

A group of four figures. St. Francis kneeling with outstretched arms before the Virgin, who, with the Child on her knees, is seated on the lap of St. Anne. The Holy Family rest on clouds, mid-heaven, and are surrounded by cherubs. Near St. Francis, who kneels on the earth, are a cross and skull. St. Anne is draped in mulberry colour and grey-pink, with blue shadows. The Virgin wears the traditional red and blue, here expressed in a very light key. The Child is nude.

A very carefully executed sketch by Ventura Salimbene. See note to No. 119.

HENDRIK VAN LINT.

109 VIEW OF AN ITALIAN SEAPORT.

Canvas; 8½ in. by 11 in.

On the left is the open sea, on which various vessels and boats are seen. On the right is a view of a fortified shore. Prominent features are two towers at the ends of two piers: the one circular, the other square in plan. Blue mountains in the distance; many figures standing about.

Signed below on the right:—

H F. van Lint. ft.

Companion picture to No. 113.

Hendrik F. van Lint, called "Studio," was born at Antwerp in 1646, and died about the year 1730. He lived mostly in Italy, where in his youth he had studied the works of Claude Lorraine.

Bought at Rome.

JACOBUS VAN ARTOIS.

110 A LANDSCAPE.

Canvas; 3 ft. 7½ in. by 5 ft. 3½ in.

A wide woodland Flemish landscape, with gleaming lights, quiet waters, and a blue glimpse of distant country. In the foreground, a pool, rich in reeds and water flowers, with high trees on both sides; to the right, a road emerging from a wooded glade, with figures of men and women conversing among its transparent shadows. In the middle distance a cottage, almost hidden in foliage, with four dimly-seen figures about its

doors. Blue-grey flat and wooded distance; light vaporous sky, with glimpses of blue; two birds flying high.

The figures in this picture have been ascribed to Rubens, but they do not recall his manner. It is evidently by the hand of some Flemish contemporary, who worked under the influence of the great master. Waagen ascribed it with good reason to Jacobus van Artois, the eminent landscape painter, of Brussels, who was born in 1613, and died about the year 1684.

DOMENICHINO.

111 MUSIC—A MUSE.

Canvas; 3 ft. 11 in. by 2 ft. 11½ in.

A half-length female figure, more than life-size, seated, turned to the right, the head facing the spectator; an open book resting on a table and a scroll of written music are between her hands. She wears a gold-embroidered bodice and brown dress. Her shoulders are covered by a red drapery, embroidered with gold. On her head is a turban-like green drapery, also richly embroidered with gold. On the table to the right is a bass-viol. In the background, a laurel tree and vine, with their leaves silhouetted against the blue sky above; behind them a wall.

By Domenichino, of Bologna (born in 1581, died in 1641); one of the masterpieces of an artist in whose studio this subject was so often repeated.

112 VANITAS.

Panel; 8¼ in. by 11½ in.

A bench, on which are grouped a skull and a copper candlestick, holding the remnants of an extinguished candle, of which the coarse wick still glows. Between them three florins and two gold ducats. Dark background.

This class of allegorical subjects is not met with until about the middle of the sixteenth century, when it is frequent in northern art. This still-life study, undoubtedly painted with allegorical intent, probably belongs to the seventeenth century. Once attributed to Leonardo da Vinci.

HENDRIK VAN LINT.

113 A LANDSCAPE.

Canvas; 6½ in. by 11 in.

On the right, a steep rock, crowned by tall houses and a campanile.

In front of it a road bridged by a viaduct, leading to a row of houses on the left. In the foreground a brook and some equestrian figures.

Signed below on the right:—

FF. VAN LINT. FT.

Bought at Rome.

Companion picture to No. 109.

See note to No. 109.

The works of this master are scarce.

114 A LANDSCAPE.

Canvas; 1 ft. 11 in. by 2 ft. 4½ in.

In the foreground, on the right, is a ruined castle on an eminence. In the middle distance a dim pool embosomed in wooded hills, in front of which is a road—the scene of a sort of rural *fête gallante:* rustic figures, crowned with grapes and vine leaves, about whom there lingers a breath of the clumsy north, either dance or are engaged in amorous conversation. Cattle and goats browse near the water's edge. Warm evening sky, with clouds.

By a northern artist of the seventeenth or eighteenth century. The scenery is evidently Italian.

CANALETTO.

115 VIEW OF THE HORSE GUARDS.

Canvas; 1 ft. 11½ in. by 1 ft. 7 in.

A row of fine houses of the Georgian period; in the foreground a park-like greensward, crossed by broad roads, and dotted with numerous finely executed groups of small figures. Clear sky. In the centre of the picture is the building known as the Horse Guards, at Whitehall, as erected in 1753, seen from St. James's Park, which forms the foreground. On the left are the buildings of the Admiralty, and on the right is another large building, which has since disappeared. Particularly charming here is the artist's evident appreciation of the tender and silvery quality of English sunshine, so different from the stronger and more golden light of his native land.

This picture is of special interest as deciding an important and much-disputed point in art history, namely, the question whether Bernardo Belotti, called Canaletto, ever visited England—a point on which we have no documentary evidence; it being clear that if he did not, all representations of English subjects in his style must be ascribed to his uncle, Canale (1697-1768).

Now, as we know that Canale was only in England in 1746-47, it is clear that he could not have introduced a building (the Horse Guards, Whitehall, built 1753) built six years later, into a picture obviously painted from nature.

This picture, therefore, is a decisive proof that his nephew, Bernardo Belotti, painted in England after 1753.

116 BUST OF A GENERAL.

Canvas; 2 ft. by 1 ft. 7 in.

A portrait bust, full-face, smaller than life-size; hands not visible; long dark hair, of which a ringlet falls on the left shoulder; armour richly embossed with gold, and a white scarf crossing the breast; broad lace collar. Dark background.

This portrait was evidently executed during the first half of the seventeenth century. It is painted in the manner of Justus Sustermans (born at Antwerp in 1597, died at Florence in 1681).

117 PORTRAIT OF A GENERAL.

Canvas; 3 ft. 1½ in. by 2 ft. 8 in. (oval).

A portrait bust, facing the spectator, slightly turned to the left, of a swarthy man of Dutch type, with full black hair, moustache, and imperial. He wears a dark gold-braided coat and gold-embroidered bandolier. A white satin and lace collar covers his shoulders; his right hand rests on a baton; the left is not visible. Grey background. The bust is encircled by an architectural oval.

This portrait was believed to represent Octavius Piccolomini (1599-1656), the great Austrian general of the Thirty Years' War, and was ascribed to Vandyke, with whose work, however, it has no affinity; it must be ascribed to a good Dutch painter of the middle of the seventeenth century. The facial type of the General represented points to the same conclusion.

118 PORTRAIT OF A LADY.

Panel; 2 ft. by 1 ft. 8 in.

Bust of an elderly lady, slightly turned to the left; hands not visible; black dress and a white standing ruff; cross hanging from a chain round the neck; white cap. Dark greenish background. Above, on the right, is the inscription:—

ÆTAT. 53.

By the hand of some Dutch painter of the beginning of the seventeenth century.

SALIMBENE.

119 Portrait Group of two Ladies.

Canvas; 2 ft. 4½ in. by 1 ft. 10¾ in.

Busts of two young girls, about life-size, seen down to the waist, both with light brown hair and brown eyes, evidently sisters.

The figure on the left is seated, slightly turned to the right. She is richly dressed, has a crown on her head, a closed book in her left hand, and a palm branch in her right, which rests on the broken wheel—the traditional emblem of St. Catherine of Alexandria. Light green dress and a rich golden mantle.

The girl on the right is represented with her back turned towards the spectator, but looking over her left shoulder; in her right hand she holds a vase of ointment—the traditional emblem of Mary Magdalen.

Although there can be no doubt that what we have before us is merely the portrait of two sisters, the artist has encircled each of their heads with a nimbus—a fashion which only obtained towards the middle of the sixteenth century, when it became customary for the artist to indicate the Christian name of his sitters by furnishing them with the emblems of their patron saints.

The composition of this double portrait, *i.e.*, the peculiar relation of these two women's heads to each other, shows us that its original subject-matter was one sister only, and that the second figure in the background was added as an after-thought. The well-known double-portrait of the two brothers by Lotto, in the National Gallery, is a parallel instance of the introduction of a second portrait into a composition originally designed for one only.

Ventura Salimbene, of Siena, by whom this picture was executed, was born about the year 1555 and died in 1613. This is a very good specimen of the style of an artist whose works are seldom to be met with out of Italy. His biographers tell us that he led an erratic life, that he worked in most of the principal towns of Italy, but settled nowhere. None of them mention his marriage; it may, therefore, be doubted whether the portraits here really represent his two daughters, as has been believed: it would appear more probable that this fine group was painted by order of one of his patrons.

120 Assumption of the Virgin.

Panel; 1 ft. 6 in. by 1 ft. 4½ in.

In the centre is the Virgin, standing, with extended arms, on step-like clouds, supported by three flying angels. She is looking heavenward with an expression of intense feeling. Behind her head is a radiant light,

out of which four angel-boys fly towards her. The deep yellow light of the background is studded with cherub heads.

This excellent picture seems to have been painted by an artist of the School of Bologna, who worked under the influence of Domenichino; the type of the angels shows that he was also influenced by Correggio.

121 PORTRAIT OF A NOBLEMAN.

Panel; 7 in. by 6 in.

A portrait bust, turned to the left, three-quarter profile; state robes of blue, orders, pink scarf, and white silk drapery; slight moustache, and long, light-brown hair, falling to the shoulders. Dark background; a brown curtain on the right.

Painted in the manner of Sir Godfrey Kneller.

122 A SCENE FROM ARIOSTO'S "ORLANDO FURIOSO."

Painted on slate; 6 in. by 8½ in.

A night-scene. Three figures (those of an armed knight, a girl, and an old woman), brilliantly illuminated by the light thrown upwards from a log fire burning on the ground. In the centre of the group is a girl, tall, bare-necked, and dressed as a peasant, who lifts her hands in surprised and agitated speech; to the left, an old woman, with outstretched arms, rushes in terror from an armed knight, whose mailed back and drawn sword glint in the firelight. To the extreme left, hardly visible in the darkness, are three peasants, who escape stealthily.

The subject is evidently the meeting of Orlando and Isabella in the dark cave, founded on the following passages in the "Orlando Furioso": (Canto XII.):—

Stanza 91.

In mezzo alla spelonca appresso a un foco
Era una donna di giocondo viso.
Quindici anni passar dovea di poco,
Quando fu al Conte, al primo sguardo, avviso.
. . . . . .

Stanza 92.

V'era una vecchia; e facean gran contese,
Come uso feminil spesso esser suole:
. . . . . .

Stanza 93.

Gli è ver che si smarriro in faccia alquando,
Come improvviso udiron quella voce,
E insieme entrare armato tutto quanto
Vider là dentro un uom tanto feroce.

Companion picture to No. 124. See note to it.

LAIRESSE.

123 PORTRAIT OF A YOUNG PRINCESS.

Canvas; 5 ft. 1½ in. by 3 ft. 8 in.

A full-length life-size figure of a child, seated on a settee with a puppy held up in her left hand; her right hand is stretched between it and its mother, a small "King Charles." She wears a long mulberry-coloured dress, with slashed sleeves, a cap with four spreading ostrich plumes; a medallion, attached to a long pearl necklace, hangs at her side. A bright blue satin cloak almost covers the baroque gilt settee, on which she is seated. In the background, a dark olive-green curtain.

The Dutch painter Gerard Lairesse was born in 1641, and died at Amsterdam in 1711. He is chiefly celebrated as the executor of small antique subjects, in which he excelled, but was also a portrait painter of distinction, and for some time court-painter to the electors of the Palatine and of Brandenburg.

124 A SCENE FROM TASSO'S "GERUSALEMME LIBERATA."

Painted on slate; 6 in. by 8½ in.

A night scene. Kneeling beside the prostrate figure of a dead knight (Sveno, son of the Danish king) is a warrior (Astagorre), who holds a naked sword perpendicularly above his slain comrade. On the left, stooping over this group, are two old men, much muffled in draperies, one a friar; the other carries a lighted candle; both express consternation.

An illustration of the scene represented in Tasso's "Gerusalemme Liberata," Canto VII., Stanza XXXVI.

Soliman Sveno uccise: e Solimano
Dee per la spada sua restarne ucciso.

Painted in the manner of Elsheimer (born 1578, died 1620).

From the collection of Count Gaetano Capponi.

Companion picture to No. 122.

125 PORTRAIT OF THE PRINZESS MARGARITA GONZAGA.

Panel; 5½ in. diameter (circular).

A full-face bust of a girl in the elaborate costume of the sixteenth century; green dress, white ruffle, jewelled hair, a rich jewelled necklace and pendant. Around the picture is an inscription in gilt letters:

MARGARITA GONZAGA ANNORUM VI
XIIII MAI MDLXXI.

Prinzess Margarita Gonzaga was the daughter of Guglielmo, Duke of Mantua, and of Eleonora, daughter of the Emperor Ferdinand I. In

1579 she married Alfonso II. d'Este, Duke of Ferrara, who died, in 1597, without issue, being the last reigning duke of that house. After his death the dowager duchess, then thirty-two years of age, returned to Mantua, where she lived in retirement until her death, in 1618.

The author of this picture is not known. The minuteness of its execution recalls the manner of Taddeo and of Frederico Zuccaro, who were the chief representatives of this style of painting during the second half of the sixteenth century.

FRANCESCHINI.

126 Vision of St. Theresa.

Canvas; 1 ft. 9¼ in. by 2 ft. 3 in.

St. Theresa fainting onto a cloud, upborne by angels; opposite her is an angel with hand upraised to transpierce her with the barbed dart of Divine Love. St. Theresa wears the robes of the reformed order of the Carmelites. The draperies of the angel are of blue, pale pink, and orange. The sky, in which they float, is of a transparent blue, crossed by floating clouds; it opens behind St. Theresa, unveiling a gulf of golden radiance.

St. Theresa was born at Avila, in Spain, in the year 1510, and died there in 1582. She was canonized about fifteen years later by Pope Clement VIII.

The scene here represented seems not to be founded on the story of her life as related in the various "legendarii de' santi," but is a reflex of her mystic writings, which were very popular at the time.

This composition is influenced by one of Bernini's best-known plastic works, the representation of the same subject in the church of Santa Maria della Vittoria at Rome, executed in 1640; the ideal of monastic ecstasy which it embodies is admirably expressed in the following verses:—

Un sì dolce languire
Esser dovea immortale:
Ma perchè duol non sale
Al cospetto Divino,
In questo sasso lo eternò il Bernini.

(A languor so sweet should be eternal—but since pain does not rise to the presence of God, it has been eternalized by Bernini in this stone.)

Baldassare Franceschini, called Il Volterrano, was born at Volterra in 1611, and died at Florence in 1689. This is one of his most carefully executed pictures, one, however, which is not mentioned in Baldinucci's long list of his works.

127 MARY MAGDALEN READING.

Canvas; 2 ft. 5½ in. by 2 ft. ½ in.

Three-quarter length figure, smaller than life-size; seated, her face resting on her right hand, her elbow supported by the rock, on which the book she is reading, and which is encircled by her left arm, has been placed. Low, pale plum-coloured dress with short sleeves, and dark blue mantle, which leaves her fair, loosely-flowing hair uncovered. In front of her, a skull. Dark grey background.

Correggio is known to have painted a "Reading Magdalen," which vanished centuries ago, leaving no trace of its existence, for it is impossible to identify with it any of the numerous representations which claim to be copies of the lost original.

This attractive subject was very popular in the Eclectic School of Bologna, so deeply influenced by Correggio. If the Locko Park picture could be proved to be one of its members, it would certainly rank among its finest works. The silvery key of the colour in which it is painted, and the delicate modelling of the arms, would justify us in connecting it with a phase of the art of Guido Reni, were it not that the simplicity of the pose and the refinement of the face point to an artist standing closer to Correggio. Schidone, however, the most important of Correggio's immediate followers, is not to be thought of in connection with this work, in which the tender flesh-tints, and grace of a Greuse, are united with a child-like piety which is quite Italian.

128 THE FORTUNE-TELLER.

Canvas; 2 ft. 2 in. by 1 ft. 9 in.

An old woman leaning upon a crutch; seen from the waist upwards. The profile head (life-size) turned to the left; the eyes raised, the mouth opened as if in speech; grey hair, covered by a white cap; brown dress, trimmed with fur about the throat. Her left hand clasps the crutch; her right is raised in an animated gesture of speech. Grey background.

Signed on the left:

FERDENANDIZ BOL. F.

Neither the technical qualities of this painting, nor the character of this signature correspond with those of the genuine works of the Dutch painter Ferdinand Bol (1616-1680), the well-known pupil of Rembrandt. Both point to a considerably later period, although it cannot be denied, that women of the type of this old Fortune-teller are often met with in Bol's genuine pictures. We cannot but think, this picture should be classified as a French work of the beginning of the nineteenth century.

129 PORTRAIT OF A BOY WITH A RACKET.

Canvas; 3 ft. 6 in. by 2 ft. ¼ in.

Full-length figure of a boy, about life-size, standing, slightly turned to the left. Brown hair and eyes, pale pink coat and breeches, white collar, white leggings and shoes. In his right hand is a racket, and in his left a yellow ball. On the right, above him, is a green curtain; dark neutral background.

This picture, which was formerly ascribed to Moroni, of Bergamo, is probably the production of a Florentine artist of the second half of the sixteenth century. The treatment of the subject points to Santi di Tito (born 1538, died 1603).

DINING ROOM.

GASPARD POUSSIN.

130 A LANDSCAPE.

Canvas; 4 ft. by 5 ft. 7½ in.

Wide-wooded landscape, with high trees on either side; in the middle distance, a dim blue lake, embosomed in foliage; a wooded hill, crowned by a group of houses, on the right. Range after range of blue hills in the distance; cloudy sky, blue at the zenith, but golden at the far horizon. In the foreground, a Bacchic procession of peasants, all of whom are wreathed with ivy and bay; some of them carry musical instruments, others the wreathed Bacchic thyrsus; in their midst a peasant, in the character of Bacchus, rides a much-decorated donkey. In the shadows of the trees, and in the open glades, are numerous small, gaily-painted, joyous figures.

By Gaspard Dughet, called Poussin (1613-1675), pupil of his brother-in-law, Nicolas Poussin, to whom this picture was formally ascribed. The figures are probably by some other artist.

ANNIBALE CARRACCI.

131 ST. JOHN THE BAPTIST.

Canvas; 5 ft. 5 in. by 3 ft. 8 in.

St. John, larger than life-size, represented as a youth, seated on the ground, his arms entwined about a lamb, on the left. His cross of reed is between his legs; dark background.

Annibale Carracci, born at Bologna in 1560, died at Rome in 1609.

The artist has followed Correggio in the matter of drawing and of modelling, as well as in the treatment of light and shade, but seems to have based the composition on a drawing by Leonardo da Vinci, in which the same subject is treated.

Bought from the Casa Acciajuoli in Florence.

132 JEPHTHA MEETING HIS DAUGHTER.

Canvas; 5 ft. 11 in. by 7 ft. 9 in.

On the left, in front of a portico, is the daughter of Jephtha playing on a timbrel, and dancing. Behind her are four of her companions, playing musical instruments. A large palace is in the background. On the right is Jephtha, on a grey horse, a batôn in his right hand. He shrinks from the sight of his daughter, looking heavenward with an expression of amazed despair. As was Rubens' habit in the representation of subjects taken from ancient history, he and his suite are clad in Roman armour. Beside Jephtha is a lictor bearing the fasces, and behind him several officers on horseback, one of whom carries a standard. Blue sky, with grey floating clouds.

The subject is taken from the book of Judges xi. 34: "And Jephtha came to Mizpah unto his house, and, behold, his daughter came out to meet him with timbrels and with dances."

Ascribed to Rubens. It would appear, from the general character of the execution of this picture, especially from the treatment of the details, which are very carefully rendered, that Rubens, as is almost always the case with large canvasses passing under his name, entrusted its actual execution to his assistants.

133 PORTRAIT OF PAOLO FALCONIERI.

Canvas; 3 ft. by 2 ft. 2 in.

Half-length portrait figure, about life-size, of a middle-aged gentleman, turned to the left; dark hair, shaven face; loose, brown-flowered gown, and a lace tie. His right hand is on his breast, and in his left he has a piece of paper, on which there is some undecipherable writing:

REV . . . . .

. . . . . COR

Dark background.

The picture comes from the Falconieri Palace in Florence, and has been ascribed to Salvator Rosa, and also to Sustermans.

The Falconieri family is chiefly known as having largely contributed to the embellishment of the church of the Santissima Annunziata, in which their name appears in several prominent inscriptions. One Paolo Falconieri presented one of the chapels to the sculptor Giovanni Bologna (see Migliore's "Firenze," page 278).

Probably by the hand of an unknown Florentine painter of the beginning of the eighteenth century.

134 PORTRAIT OF GALILEO.

Canvas; 3 ft. by 2 ft.

Half-length portrait of an old man of about seventy years of age, life-size, seated in an armchair, turned to the left, his left arm resting on its elbow-piece. In his right hand is a telescope; hair and beard are grey.

Galileo Galilei, the illustrious astronomer, mathematician, and philosopher, was born at Pisa in 1564; he died, in his country house near Florence, in 1642.

A repetition of this portrait is in the Uffizi Gallery in Florence.

Baldinucci relates (Notizie de' professori del disegno, sec. v. page 177) that in 1636 the painter "Monsu Giusto Subtermans" received a commission from a learned Frenchman to paint a portrait of Galileo, which picture was sent to France at the time. It appears that after the astronomer's death the Frenchman was induced to cede his portrait to the grandducal collection, there being no good likeness of him in Florence. This portrait, now in the Uffizi Gallery, No. 163, seems to have been the original from which, afterwards, several copies were made by Sustermans, who, at the time, was court-painter to the Grandduke, and also by other artists.

Justus Sustermans, or Sutermans, of Antwerp, born in 1597, died in 1681. He worked chiefly as court painter in Florence.

135 PORTRAIT OF A GENTLEMAN.

Canvas; 3 ft. 1 in. by 2 ft. 6 in.

Full-face figure; smaller than life-size; seen down to the waist. The portrait of a gentleman of about thirty years of age; hair and full beard, black; black coat. In his right hand a pair of gloves, the left resting on a book, placed on a table with a red cover.

The picture is by the hand of an unknown master of the Italian school of about 1600.

136 CUPID

Canvas; 3 ft. 11 in. by 5 ft. 7 in.

A full-length life-size figure of Cupid, represented as winged youth, his arrows held in his upraised right hand, his bow (held in his left hand) hidden behind his back. Behind and beneath him, white and crimson draperies. Divers objects are scattered about him, evidently trophies of the conquered—pieces of armour, a palette with brushes, a globe, a violin, music, and books, some of which latter are inscribed with their titles:

CAESARIS
. . NEIDOS (Virgil's "Aeneide")
PIND . . . (Pindar)
SENECA (written upside down)

Probably by the hand of a Florentine painter of the end of the sixteenth century, possibly Jacopo da Empoli (1554-1640).

SPAGNOLETTO.

137 CHILDREN WITH CAT AND MOUSE.

Canvas; 3 ft. 11 in. by 5 ft. 7 in.

This composition consists of the full-length figures of a girl and two boys. The girl is on the right, stepping over a chair. She is dressed in a green bodice, an ochre-coloured skirt, and green stockings; her right hand grips the arm of a boy seated on the ground, and who seems to be crying from pain. A mouse, which is tied to a string and held up by the girl, is biting his finger. Between the two is a cat. On the left is another boy, kneeling and looking on at the scene with intense interest. Dark background.

Pictures representing scenes of domestic life are exceedingly rare in Italian art; from this point of view, the above described picture has quite a special interest, as being one of the first.

This picture was formerly ascribed to Giuseppe Maria Crespi, called Lo Spagnuolo (born in 1665, died in 1747), of Bologna, an artist who repeatedly painted pictures of this class. Nevertheless, his style of painting is by no means that of the present picture, which was evidently painted at a much earlier period.

It is by Jose de Ribera, called Spagnoletto, born at Jativa (Spain) in 1588, died at Naples in 1656. He was a follower of Caravaggio, the Neapolitan realistic artist, and in some of his works he reminds one also of Murillo, as, for instance, in the present picture in the type of the face of the boy who is bitten by the mouse.

HENDRIK LEYS.

138 RE-INTRODUCTION OF THE CATHOLIC RITE IN THE CHURCH OF OUR LADY AT ANTWERP.

Canvas; 2 ft. 9 in. by 4 ft.

Scene in the interior of a side chapel, the light playing upon the black and white tesselated pavement, the time-worn grey walls, and on the brightly-dressed throng in the foreground. To the right is a priest in

white, preaching from a high pulpit, in front of which is a gilt baptismal font, and near it, on a pink carpet, a gilt basin. In the background, an organ, with a draped balustrade, behind which are many figures. Before the pulpit is an open tesselated space, surrounded by seats and by a throng of worshippers; distant vista of the aisles of the church.

This is one of the masterpieces of the great Belgian painter Hendrik Leys (1815 to 1869), who aimed at resuscitating the principles of earlier Flemish and Dutch art, and whose scholarly work bears evidence to the study of his great predecessors, Rembrandt, Isaac van Ostade, Peter de Hoogh, to take at random the names most obviously suggested.

A picture, in which the same composition, with some slight variations, is repeated, and of about the same size, is in the Royal Picture Gallery at Brussels. It was painted in 1845.

The Locko Park replica seems to be slightly later in date, the details, in which it differs from the Brussels picture, being improvements bought by experience; the foreground of black marble slabs, for instance, which is a little uninteresting, has been curtailed, the escutcheons on the walls have been subdued in tone, etc.

139 PORTRAIT OF FRANCESCO I., GRANDDUKE OF TUSCANY.

Canvas; 6 ft. 6½ in. by 4 ft. 3 in.

Full-length portrait figure, about life-size, of a bearded man, standing slightly turned to the left. He wears a black costume, short black mantle, lined and faced with ermine, decorated with the Star of the Order of Malta. He leans with his left hand on a carved table on the right; the thumb of his right hand rests on the golden chain suspended about his neck. On the left, on a table covered with purple velvet, is the grandducal crown. In the background is a red curtain.

Francesco, the son of Cosimo I. and of Eleonora of Toledo, was the second Grandduke of Tuscany. He was born in 1541, and reigned from 1574 to 1587. In 1578 he married Bianca Capello. The picture has been ascribed to Scipione Pulzone, of Gaeta. Several portraits of princes of the Medici family, painted by him, are in the Florentine galleries.

Scipione Pulzone, of Gaeta, was born in 1550, and died in 1600 (or, according to another account, in 1588).

PAGGI.

140 SOLOMON WORSHIPPING IDOLS.

Canvas; 7 ft. 7 in. by 5 ft. 9 in.

In the foreground is a group of four full-length figures, larger than life-size. In the foreground, King Solomon in royal robes, kneeling on a red velvet cushion, in front of a golden idol, the legs of which are

sheathed in a grotesque ornament. A richly dressed lady standing on the left, hands him a censer. Another gorgeously dressed woman, on the right, seen from behind, carries the train of his golden mantle. Beyond her is another woman, with magnificent jewellery, seen full-face. In the distance are two smaller female figures, one of whom holds a dog in her arms. Architectural background.

Signed and dated:

G. BAPTISTA
PAGGI
1599.

Giovanni Battista Paggi, a Genoese painter, who worked much at Florence, was born in 1556, and died in 1627.

The following passage in Fr. Bocchi's and G. Cinelli's "Le Bellezze di Firenze," Pistoja, 1698 (page 174), refers to this picture:

"Casa del Cavaliere Niccolò di Cosimo Ridolfi.... E in questa di mano del Paggi effigiato un Salomone, che adora gl' Idoli, di figure al naturale, assai bello."

Giovanni B. Paggi (1556-1627), a Genoese nobleman, was the pupil of Luca Cambiaso (see Nos. 39 and 72). At the time of the Grandduke Francesco (see No. 139) he spent twenty years in Florence, returning to Genoa in 1600. Lanzi maintains that he exercised a great influence on the Florentine School ("Storia Pittorica," I., 277, and V., 334, *seq.*). This picture, however, proves that he was, on the other hand, immensely influenced by the contemporary Florentine School, by such painters, for instance, as Salviati and Vasari.

SAMUEL SCOTT.

141 VIEW OF GREENWICH.

Canvas; 2 ft. 2½ in. by 3 ft. 7½ in.

A wide view of the Thames valley, with London in the middle distance. In the foreground is Greenwich Park, with numerous figures, some on horseback, and herds of tame deer. On the left, a wooded hill. In the middle distance, the Palace (built in 1667 by Charles II., and completed twenty years later by William III.; converted into a hospital in 1694) and the town of Greenwich. Beyond it is the Thames, covered with shipping, and a distant view of London, its most prominent architectural feature being the dome of St. Paul's. The Hampstead Hills lie on the horizon. Blue sky, with clouds.

Samuel Scott was born in London about the year 1710, and died at Bath in 1772. He painted seapieces chiefly, and also landscapes, in which the influence of Canaletto is evident.

KNELLER.

142 PORTRAIT OF GEORGE I., KING OF ENGLAND.

Canvas; 5 ft. 10 in. by 4 ft. 5 in.

Full-length picture, larger than life-size, seated in an arm-chair and slightly turned to the left, the face to the right; in royal robes; blue mantle, lined with ermine; collar of the Order of St. Michael. On the table, at his left, are the crown, the sceptre, and the globe, on which the right hand rests; his left is on the arm of the chair. Architectural background.

George I., Elector of Hanover and Duke of Brunswick-Luneburg; son of Sophia, daughter of Elizabeth, the daughter of James I.; was born in 1660. He became King of England in 1714, and died in 1727.

Sir Godfrey Kneller, born at Lübeck in 1646, died in London in 1723. King George made him a baronet in 1715.

143 CHRIST BEFORE PILATE.

Canvas; 4 ft. 11 in. by 3 ft. 8 in.

To the right, on a terrace, is Pilate, in Oriental dress and turban, seated beneath a canopy; he points with his right hand to Barabbas, who looks gratefully towards him, while an attendant places a crown of laurel on his head. Near him, in the centre of the composition, is Christ with a rope round His neck, and tied hands. In the foreground, seated on a podium, is a figure with outstretched right arm. In the distance, to the extreme left, is a group of soldiers with lances, a standard, and the cross.

The work of a Florentine artist of the end of the sixteenth century.

BORGOGNONE.

144 A BATTLEPIECE.

Canvas; 4 ft. 8 in. by 8 ft. 11 in.

View of a broad plain, with a mêlée of horsemen in the foreground; a small fortified town to the right; on the left, several cannons. A wide panorama of blue hills; blue sky, with clouds.

Companion picture to No. 147.

About Borgognone, see note to No. 147.

BECCAFUMI.

145 A SCENE FROM DANTE'S "INFERNO."

Canvas; 4 ft. 9½ in. by 6 ft. 8 in.

A group of figures assembled outside a sevenfold castellated gateway

and wall. In the centre are Virgil and Dante; before and about them, on the right, Cæsar, Brutus, Hector, and Æneas, dressed as Roman generals. Seated in the extreme foreground, in a pseudo-Turkish costume, in armour, crimson mantle, and white turban, is Saladin, and on the left, a group of aged philosophers, Socrates, Plato, Diogenes, and others. The background is lurid with the glare of the Inferno.

The picture illustrates the fourth Canto of Dante's "Inferno," and especially the following verses:—

Venimmo al piè d'un nobile castello (v. 105).

Tra' quai conobbi ed Ettore ed Enea,
Cesare armato, con gli occhi grifagni (v. 121, 122).

Vidi quel Bruto che cacciò Tarquino (v. 127).

E solo in parte vidi 'l Saladino (v. 129).

Vidi il maestro di color che sanno,
Seder tra filosofica famiglia.
Tutti l'ammiran, tutti onor gli fanno:
Quivi vid' io e Socrate e Platone,
Che innanzi agli altri più presso gli stanno.
Democrito, che il mondo a caso pone,
Diogenès, Anassagora, e Tale (v. 131-137).

The seated philosopher on the extreme right represents Aristotle. Companion picture to Nos. 148, 210 and 211.

These four pictures are by the hand of the Sienese painter Domenico Beccafumi, born in 1486, died in 1551.

146 PORTRAIT OF SIR HUGH BRAWN.

Canvas; 6 ft. 7½ in. by 4 ft. 2 in.

Full-length figure, about life-size, of a man in the prime of life, standing, slightly turned to the left; fair beard; black costume, almost entirely covered by a long black coat, trimmed with sable and gold lace, white lace ruffle and cuffs, broad black hat, white cap. In his right hand is a red walking-stick; gloves are in his left hand. On either side is a grey curtain, which is drawn back. The floor is of square slabs of white and black marble. Dark greyish background.

Painted in the style of Lucas de Heere, and very probably an original work by that master. He was born at Ghent in 1534, and died at Paris in 1584. He was in England from 1567 till 1577, and probably also in 1554.

BORGOGNONE.

147 A Battle-piece.

Canvas; 4 ft. 8 in. by 9 ft.

"The Battle of Monte Mario." On the left is Monte Morello, with a castellated summit. On the right a plain, and beyond it hills. A battery of about ten guns in the plain, all directed against the mountain. Further to the right are soldiers on foot, baggage, and carriages. On the left, and in the immediate foreground on the right, are horsemen engaged in battle.

Monte Mario is the name of a mountain near Rome. It must be remembered that the numerous battle-pieces painted by this artist are all, or nearly all, imaginary compositions.

Jacques Bourguignon, called Borgognone by the Italians (his family name was Courtois), was born at St. Hippolyte, in Burgundy, in the year 1621, and died at Rome in 1676. He worked much at Florence, where there are many of his pictures in public and private collections. He painted battle-pieces in imitation of Salvator Rosa.

Companion picture to No. 144.

Bought from the Marchese Corsi, Via Ghibellina, Florence.

BECCAFUMI.

148 A Scene from Dante's "Inferno."

Canvas; 4 ft. 10 in. by 6 ft. 8 in.

In the foreground are Dante and Virgil, two half-length figures. To the right Minos, the judge of the dead, a nude horned figure, with a serpent entwined about him. To his right, a nude woman. On the extreme left is a gigantic goat. Floating nude figures of men and women in violent foreshortening are driven about the sky. Dark background.

This is an illustration of the forty-nine first verses of the fifth canto of Dante's "Inferno":

> Stavvi Minos orribilmente, e ringhia:
> Esamina le colpe nell' entrata;
> Giudica e manda, secondo ch' avvinghia.
> . . . . . .
> La bufera infernal, che mai non resta,
> Mena gli spirti con la sua rapina;
> Voltando e percotendo gli molesta.

Companion picture to Nos. 145, 210, and 211.

The following manuscript note refers to these pictures:—"Four large pictures in tempera (?), found rolled up in a garret, where they had been concealed in the Riccardi Palace, Florence. Vasari had seen these pictures from the imitation of them in the cupola of Duomo, Florence."

These four pictures are by Domenico Beccafumi (born in 1486, died in 1551). He was influenced by Michelangelo and by Sodoma. He worked chiefly at Siena.

149 Saint John the Evangelist.

Canvas; 4 ft. 6 in. by 3 ft. 8½ in.

A full-length figure, nearly life-size, of a dark-haired youth, seated on the ground; bare chest, dark green dress, with a red mantle drawn across his knees. He holds a pen in his right hand, an inkstand and a book in his left. His eyes and face are raised, as if seeking inspiration. Dark background.

Painted in the manner of Jusepe de Ribera, called Spagnoletto (1588-1656), by some unknown contemporary follower of that great master, of whom are characteristic both the deep key of colour in which this picture is painted, and its sharp contrasts of light and shade.

In the background, on the right, is an eagle, flying upwards, and a mountain.

THE OLD HALL.

CORNELIS JANSSENS VAN CEULEN.

150 PORTRAIT OF KING CHARLES I.

Canvas; 2 ft. 9 in. by 2 ft. 1 in.

Portrait figure of Charles I., about life-size; seen down to the waist; slightly turned to the right; purple doublet; fine white lace ruff. The Order of the Garter hanging from a blue ribbon on his breast. The bust enclosed in an oval masonry framework. Dark background.

The king looks considerably younger in this picture than in the portraits painted by Vandyke; it must have been painted when he was about twenty-five years of age. Portraits of Charles as a young man are very rare. Vandyke came to England in 1632, when the king was thirty-two years of age.

Janssens was born about the year 1594, and is known to have painted in London after 1618; he settled in Holland after 1643, and died there in 1664.

Bought in Venice.

151 PORTRAIT OF KING HENRY VII.

Canvas; 2 ft. 5 in. by 2 ft.

Half-length figure, standing, slightly turned to the right; the face shaven; the hair white; black cap, with a jewel at the side; red doublet, clasped by a fine jewel, almost entirely concealed by a yellow mantle lined with ermine and faced with sable. The right hand clasps a dark staff in front of him; the left not visible. Dark background, on which there is the following inscription:—

HENRICVS VII.

A replica of the posthumous portrait of King Henry VII. painted by Holbein for the Privy Council at Whitehall, and placed beside that of Henry VIII. (compare note to No. 152), from which it differs, however, in details of dress (such as the absence of the stick) and in the position of the right arm. The Whitehall Holbein was destroyed by fire in 1698; the original cartoon, however, is in the Duke of Devonshire's collection; and

the only existing copy, a small picture by Remigius van Leemput, of the time of King Charles II., is now in Hampton Court Palace.

Henry VII. died in 1509 at the age of fifty-three.

There is a family tradition that the king himself gave this portrait to Laurence Lowe after he had received a wound in the head in his service, granting him at the same time permission to wear his cap in his presence. Laurence Lowe, Sergeant-at-law, married the daughter and heir of Rossel, of Denby, Co. Derby.

HOLBEIN.

152 Portrait of King Henry VIII.

Panel; 2 ft. 1 in. by 1 ft. 8 in.

Half-length figure, smaller than life-size, seen full-face. The king wears a gold-embroidered doublet, with slashed sleeves, fastened with large rubies, set in gold; red cloak, lined with ermine; chased gold chain, set with pearls and rubies, and a medallion suspended by black ribbon; ringed right hand, holding a glove; a richly jewelled black cap, with ostrich feather. Dark green background.

Hans Holbein entered the service of King Henry VIII. in about 1536, when the king was forty-five years of age, and executed the large fresco representing the king and his father in the Privy Chamber at Whitehall at that date. It would appear that the king sat to Holbein for this portrait only, all the other known portraits in Holbein's manner being replicas of the Whitehall picture. Among these are the panels in Windsor Castle; in the collections of the Earl of Yarborough, of Mr. H. D. Seymour, of Viscount Galway, of the Colonna Gallery in Rome, and others.

153 A Male Portrait.

Panel; 1 ft. 5 in. by 1 ft. 1½ in.

A half-length figure, standing, full-face; the hair, and short full beard, fair; the eyes blue; black cap, dark-coloured doublet, and cloak lined with fur. The right hand rests on a balustrade; a sword is in the left hand. Green background. Above is the inscription:

AETATIS SVÆ 44

and below, on the left, is the monogram and date:

1528

On the back of the panel is the inscription:

THOMAS MORUS
GROS-KANZLER VON
ENGLAND HINGERICHT
A° 1535
GEMAHLT
DURCH HANS ASPER
VON ZÜRCH.

(Thomas More, High Chancellor of England, beheaded in 1535; painted by Hans Asper, of Zürich.) This inscription (in Swiss German) is of a considerably later date than the painting. The type represented is not that of Sir Thomas More, but rather that of a South German Burgermaster. Moreover, the date and age given do not correspond with those of the Lord Chancellor, who was born in 1480, and was, therefore, forty-eight, and not forty-four years of age, in 1528.

The Swiss reformer, Ulrich Zwingli, was born in 1484; Hans Asper is known to have painted his portrait; the hypothesis, therefore, that he may be the subject of this portrait is permissible. A close comparison of this portrait with Hans Asper's authenticated picture of Zwingli at Zürich, however, renders this theory untenable. The name of the personage here represented, and the meaning of the monogram, have, therefore, yet to be discovered.

Exhibited in the National Portrait Exhibition in 1866.

SALVATOR ROSA.

154 A Battle-piece.

Canvas; 3 ft. 3 in. by 6 ft. 8 in.

Wide landscape, with a town in the middle distance almost hidden in rolling smoke; distant hills. The foreground entirely occupied by a combat between horsemen. A square brick tower to the extreme right.

Companion picture to No. 157.

Salvator Rosa, of Naples, born in 1615, died in 1673.

155 A Male Portrait.

Panel; 1 ft. ¾ in. by 9½ in.

A half-length portrait figure, slightly turned to the right; shaven face, black cap, with a golden medal, white shirt, brown doublet, and black coat, lined with fur. Both hands in front of him; some papers in his left hand. On the back of the chair, on which he is seated, is the inscription: H. H., *i.e.*, Hans Holbein. Dark green background.

The technique of this picture proves it to be by the hand of some follower of Holbein. The inscription may have been added at some later date; its unusual position supports this hypothesis.

It is unknown who is here represented. Erasmus, of Rotterdam (1467-1536), whose portrait by Holbein is at Hampton Court Palace, has been suggested as the subject of this picture, whose features, however, have nothing in common with those of the celebrated humanist.

156 PORTRAIT OF MARY QUEEN OF SCOTS.

Canvas; 1 ft. 5 in. by 1 ft. 2 in.

Female portrait bust; smaller than life-size; slightly turned to the left; black and white cap and hood, richly studded with worked gold; black dress, and white ruff; golden chain; grey eyes; youthful, regular features. Dark background.

Mary Stuart, Queen of Scots, born 1542, beheaded 1587. It is doubtful whether Queen Mary ever sat to a portrait painter. The exhibition of all her known portraits at Edinburgh proved them to differ from each other in type; moreover, none, even the effigy on her tombstone, had an authenticated pedigree. It is to be feared that all her portraits are based on the imagination of their creators.

Painted by a Dutch artist of the end of the sixteenth century.

SALVATOR ROSA.

157 A BATTLE-PIECE.

Canvas; 3 ft. 3 in. by 6 ft. 6 in.

Wide landscape; distant bay, enclosed by mountains; cloudy sunset sky. In the foreground a mêlée of horsemen, in the centre of which is an officer in red uniform, a sabre in his hand, he falls wounded from his horse, shot at close quarters by a mounted antagonist on the right. On the ground before this group lie two horsemen, who have just fallen from grey horses. On the left are other horsemen fighting; thick clouds of smoke, beyond which rise two round towers. To the right is a brown horse escaping towards the plain below, which is covered with groups of cavalry.

Companion picture to No. 154. Both pictures were bought in Venice.

Salvator Rosa, of Naples, born in 1615, died in 1673.

158 A MALE PORTRAIT.

Panel; 1 ft. 6 in. by 1 ft. 2 in.

Portrait bust of a man, slightly turned to the right; smaller than life-size; brown hair, blue eyes, short full beard; a black coat and white falling collar.

On the dark background above, and to the left, is the following inscription:—

ÆTATIS . SVÆ . 22
. AN° . D° . 1611 .

This portrait has been believed to represent "Prince Henry." Prince Henry, son of King James I., was born in 1594, and died in 1612, whereas the inscription, which is evidently contemporary with the picture, proves the personage here represented to have been born in 1589.

This painting, which is in the manner of the Dutch and Flemish painters of the sixteenth century, was formerly ascribed to Cornelis Janssens (born in 1590), with whose peculiar personal style (compare No. 150) it does not quite correspond.

159 PORTRAIT OF OLIVER CROMWELL (?).

Canvas; 1 ft. 6 in. by 1 ft. 2½ in.

A portrait bust; smaller than life-size; slightly turned to the right. Long grey hair, parted in the middle, and falling on both sides of the face; grey moustache, and imperial; dark eyes; black coat, with a wide turned-down linen collar. Dark grey background.

The features here represented bear a certain resemblance to those of the Lord Protector. Cromwell's face, however (as represented in all authenticated portraits, both paintings and engravings), was longer and more oval, his forehead more massive, more square and prominent, than that of the original of this portrait.

This picture has been ascribed to Vandyke (died 1641), to whom, however, Cromwell never sat.

It is possibly by some contemporary Dutch painter, such as Ravesteyn (1572-1657) or Mierevelt (1567-1641).

160 A LANDSCAPE.

Canvas; 2 ft. 8½ in. by 4 ft. 8½ in.

A wide view of the valley and watershed of a winding river. In the foreground is a cornfield, with peasants reaping, others sitting down to their mid-day meal. On the left is a family group, the Flemish landlord, with a greyhound at his side, also his little son with a Dolls' House. In the background, on the left, are two cottages, sheltered by high trees. The alluvial plain below is watered by a meandering river, bordered by meadows, in which peasants make hay. In the middle distance is a hamlet embedded in trees, out of which rises the spire of the village church; in the background are

wooded hills, with numerous little villages and church spires. In the air are storks, ducks, doves, and swallows.

The technique of this painting differs considerably from that of the works of Jan Breughel, to whom the picture has been ascribed. It is in the manner of Adriaen van der Venne, of Delft (1589-1662), by whom there is a signed picture in the Louvre, one of the most prominent Dutch pictures in that collection.

161 PORTRAIT OF MRS. LOWE.

Panel; 3 ft. 6½ in. by 2 ft. 8½ in.

Three-quarter length portrait figure of a lady, standing, slightly turned to the left; deep violet dress of the time of Elizabeth, and richly trimmed with lace and embroidery; high lace ruff; white ostrich feathers in her reddish hair. Her right hand rests on her coral necklace, and she has a handkerchief in her left hand. The upper corners of the picture are draped with red curtains.

The monument of Mrs. Lowe, the daughter of Sir John Harpur, Knt., of Swarkestone, co. Derby, and wife of Patrick Lowe, is in Denby church. She lived at the time of Queen Elizabeth, as is shown, not only by the style of the dress, but of the painting, which closely resembles that of Lucas de Heere (born at Ghent in 1534, died in 1584), to whom this picture may safely be ascribed.

It was formerly attributed to Zucchero, whose portraits painted in England cannot rival with the carefully executed works of the Dutch master.

Portrait of Mrs. Lowe, by Lucas de Heere (?) (No. 161)

STAIRCASE AND LOBBY.

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162 PORTRAIT OF MR. GROSVENOR.

Canvas (oval); 2 ft. 5 in. by 2 ft.

Full-face portrait bust, about life-size, of a gentleman wearing a full curled wig, falling down in front; loose crimson cloak; lace-bordered white neckerchief. Dark background.

Inscribed on the back of the canvas:

MR. GROSVENOR,
FRIEND OF MR. MARRIOTT.

Painted in the manner of Sir Godfrey Kneller.

163 PORTRAIT OF MRS. MOSTYN.

Canvas (oval); 2 ft. 5 in. by 2 ft.

Full-face portrait bust, about life-size, of a lady with light hair; low blue silk dress; white frilled chemisette; two chains of pearls, one round the right arm, the other supporting the blue draperies about the bust. A golden brown veil falls from the head to the shoulders. Dark background.

Inscribed on the back of the canvas:

MRS. MOSTYN,
GRANDMOTHER TO THE LATE
MRS. LOWE.

Painted in the manner of Sir Godfrey Kneller.

164 PORTRAIT OF MR. MOSTYN.

Canvas (oval); 2 ft. 5 in. by 2 ft.

Full-face portrait bust, about life-size, turned to the right, of a gentleman of about forty years of age; clean shaven; full wig, long in front; copper-coloured silk mantle, and white neckerchief. Dark background.

On the back of the canvas is the inscription:

MR. MOSTYN,
GRANDFATHER
TO THE LATE MRS. LOWE.

Painted in the manner of Sir Godfrey Kneller.

165 PORTRAIT OF A LADY.

Canvas; 3 ft. 7½ in. by 3 ft.

Life-size, three-quarter length figure of a lady, seated, her face leaning against her right hand, her left hand on her lap. Low blue velvet bodice and yellow skirt; a pearl necklace, and pearls in her fair hair. A yellow brown silk curtain in the background to the left, and a column on the right.

By the hand of some English painter of the time of Sir Peter Lely.

ANDREA SCACCIATI.

166 BUST OF A YOUNG MAN ENCIRCLED BY A WREATH OF FLOWERS.

Canvas; 3 ft. 9 in. by 2 ft. 9 in.

The portrait bust, smaller than life-size, of a young man turned to the right, the face towards the spectator; auburn hair, small moustache. Crimson coat, lined with fur. Dark background. The bust is set within a painted oval frame, enclosed in a very carefully-executed wreath of flowers.

By an artist of the beginning of the eighteenth century, probably Andrea Scacciati, a painter of flowers and fruit, born at Florence in 1642, still living in 1704.

167 PORTRAIT OF A LADY.

Canvas; 2 ft. 1½ in. by 1 ft. 9 in.

A portrait bust, turned to the left, of a lady in a richly embroidered and jewelled dress, white ruff; long double string of pearls, pearl ear-rings. In the background a red curtain and blue sky.

A portrait (in the manner of Rubens), probably, of one of the Princesses of the Netherlands, towards the end of the sixteenth century or the beginning of the seventeenth.

168 PORTRAIT OF SIR J. DORMER.

Canvas; 2 ft. 5 in. by 2 ft. ½ in.

Portrait bust, about life-size, of a young man, his body turned to the left, looking towards the spectator; face clean shaven; long auburn hair, falling in curls to the shoulders; clad in armour; white neckerchief, fastened by a jewel. Dark background.

The picture is inscribed:

SIR JOHN DORMER.

Companion picture to No. 169.

169 PORTRAIT OF LADY DORMER.

Canvas; 2 ft. 5 in. by 2 ft. ½ in.

Portrait, about life-size, of a lady, slightly turned to the right, her eyes seeking those of the spectator; fair hair, falling in a profusion of ringlets about the ears; a pearl necklace, and long pearl ear-rings. Low white silk dress, with peach-coloured draperies.

Companion picture to No. 168.

In both these pictures the figures are placed within oval frames, in imitation of stonework.

Inscribed on the back of the canvas:

LADY DORMER,
DAUGHTER TO S^{R} RICHARD
BRAWN.

170 BUST OF MRS. MARRIOTT.

Canvas; 2 ft. 5 in. by 2 ft. ½ in.

Portrait, about life-size, of a lady, turned to the left, her eyes seeking those of the spectator; fair hair, falling in curls upon her shoulders. Pearl necklace, pearls in the hair; a light peach-coloured dress, and light blue mantle.

Companion picture to No. 171.

On the back of this picture is the following inscription:—

MRS. MARRIOTT
GRANDMOTHER TO THE LATE
MRS. LOWE & DAUGHTER
OF S^{R} RICH^{D} BRAWN.

171 BUST OF MR. MARRIOTT.

Canvas; 2 ft. 5 in. by 2 ft.

Life-size portrait bust of a young man, turned to the right; looking towards the spectator. Dark hair, parted in the middle, falling to the shoulders; slight moustache; black silk coat, and white embroidered kerchief. Dark background.

The pictorial treatment is similar to that in the portraits Nos. 168 and 169.

Companion picture to No. 170.

In both pictures the busts are framed within imitation of stonework.

These two pictures are in the manner of Sir Peter Lely, and probably the earliest of this suite of portraits.

172 BUST OF MRS. DRURY.

Canvas; 2 ft. 5 in. by 2 ft.

Portrait, about life-size, of a lady, about thirty years of age; her face turned slightly to the left; low red velvet dress, dark hair and eyes.

Companion picture to No. 173.

173 BUST OF MR. WILLIAM DRURY.

Canvas; 2 ft. 5 in. by 2 ft.

Portrait, about life-size, of a young man, slightly turned to the right; clean shaven; full grey wig, falling upon the shoulders; brown coat and white neckerchief; the hands not shown. Dark background.

The bust is enclosed within a painted oval frame in imitation of stonework.

Painted in the manner of Sir Godfrey Kneller.

174 BUST OF MRS. DRURY.

Canvas; 2 ft. 5 in. by 2 ft.

Full-face portrait, about life-size, of a lady of about forty; dark hair and eyes, low blue velvet dress, no jewels; the hands are not shown. Dark background.

The bust is enclosed by a painted oval frame imitating stonework.

Mrs. Drury was the daughter of Mr. J. Lowe.

Painted in the manner of Sir Godfrey Kneller.

175 Bust of Mr. William Drury.

Canvas; 2 ft. 5 in. by 2 ft.

Portrait bust, about life-size; the body turned to the left; the face in three-quarter profile; clean shaven; full grey wig, falling to the shoulders; brown coat and white neckerchief, blue draperies on the left shoulder. Dark background.

The bust is surrounded by a painted oval frame in imitation of stone-work.

Painted in the manner of Sir Godfrey Kneller.

ANDREOTTI.

176 Portrait of Lady Lucy J. Drury-Lowe.

Canvas (oval); 2 ft. by 1 ft. 7½ in.

Profile bust of a lady, turned to the right, seated, leaning against the back of an easy chair covered with light blue satin; pearl-grey dress, white cap with two pink flowers. Grey-green background.

On the right below is the signature:—

F. ANDREOTTI. 1877.

Professore Federigo Andreotti is a Florentine painter, of historical subjects chiefly.

177 Portrait of a Lady.

Canvas; 3 ft. 5½ in. by 2 ft. 8½ in.

Half-length portrait of a lady of about thirty years of age, standing, slightly turned to the left; black dress lined with ermine, black ear-rings and necklace, "Marie Stuart" cap, long veil; a handkerchief in her left hand, the right rests on a table covered by a white cloth. Grey background.

This picture has been supposed to represent Bianca Cappello, but a comparison with authentic portraits does not confirm this view. It is probably the work of some Florentine painter of the second half of the sixteenth century.

178 A Male Portrait.

Panel; 2 ft. 1 in. by 1 ft. 8 in.

Bust of a man, slightly turned to the right; blue eyes; full, fair beard; violet coat; white collar; black cap; hands not visible. Grey background.

This is probably a comparatively late copy of some older work, the style of which has not been sufficiently preserved to permit the formation of a more definite opinion.

179 Christ Crowned with Thorns.

Canvas; 2 ft. 2 in. by 1 ft. 9½ in.

Bust of Christ crowned with thorns, set in an oval frame imitating stone-work; His face is raised with an expression of intense suffering; a reed in His right hand; rose-coloured drapery about His shoulders; His head encircled by a reddish halo. Dark background.

This picture has been ascribed to Caravaggio, but it may be assigned with greater probability to the school of Guido Reni, by whom there are similar representations in the galleries of Dresden, of Bologna, and elsewhere.

180 St. Jerome.

Canvas (octagonal); 3 ft. 9 in. by 3 ft.

The saint, a half-length figure about life-size, is turned to the right in the act of prayer; the hands clasped; bald head; long grey beard; blue draperies, his right shoulder bare. Opposite him is a crucifix, near which are books, and a skull, partly covered by a cardinal's hat. In the foreground on the left is the head of his sleeping lion, opposite which is an inkstand. In the background on the left is a rock, and on the right the view of a dark landscape.

Painted in the manner of Florentine painters of the end of the sixteenth century, such as Jacopo da Empoli.

The saint's face is presumably a portrait.

181 Portrait of Philippe Egalité.

Canvas; 3 ft. 11 in. by 3 ft. ¼ in.

Life-size figure, three-quarter length, standing, slightly turned to the right; full brown wig; clad in armour (over which the sword and the blue riband of the Order of St. Esprit are worn), partly covered by a long crimson velvet mantle lined and trimmed with ermine. His left hand is on his hip, and his right is on a baton. Below him, on the left, is his crown. The Prince appears to be about forty years of age. The background consists of a wall, an embroidered curtain, and, on the right, a landscape view with evening sky.

Louis Joseph Philippe, Duke of Orleans (better known by his republican appellation of "Egalité"), cousin of Louis XIV., and father of King Louis Philippe, was born in 1747, and guillotined in 1793.

This picture is an excellent work by some contemporary French painter. It must have been executed before the year 1789.

182 PORTRAIT OF KING LOUIS XVI. OF FRANCE.

Canvas; 2 ft. ½ in. by 1 ft. 6 in.

Portrait bust, smaller than life-size, turned to the left, the face in three-quarter profile; long powdered hair; ermine mantle, over which are the chains of two orders; long lace neckerchief. Dark grey background.

Louis XVI., King of France, son of Louis the dauphin, born in 1754, became heir to the throne in 1764. He succeeded to the crown in 1774, and was executed in 1793.

This portrait is by the hand of some unknown contemporary French painter.

183 A MALE PORTRAIT.

Canvas; 1 ft. 10½ in. by 1 ft. 7 in.

Portrait bust, about life-size; turned to the left; clean shaven; full brown wig; brown coat; and white neckerchief; the hands not seen. Dark grey background.

Painted in the manner of Sir Godfrey Kneller.

184 PORTRAIT OF QUEEN HENRIETTA MARIA.

Canvas; 3 ft. 3½ in. by 2 ft. 9 in.

Three-quarter length figure, about life-size; standing, slightly turned to the left; crimson dress with golden embroideries, a blue scarf round the waist, hair arranged in dark ringlets, and decorated with pearls; pearl necklace and ear-rings. The left hand hangs at her side, the right rests on two roses, which, together with a crown, are on a table to the left. In the background on the right is a green curtain, and on the left a blue sky with clouds.

Henrietta Maria, of France, Queen of England, daughter of Mary de' Medici, was born in 1609. She married the Prince of Wales, afterwards Charles I., in 1625. She left England in 1644, and died in 1669.

This is one of the numerous portraits of the Queen which originated in Vandyke's studio.

HOGARTH.

185 PORTRAIT OF SIR JAMES THORNHILL.

Canvas; 2 ft. 10½ in. by 2 ft. 2½ in.

Half-length figure, about life-size, of a man of about fifty-five years of age, standing, slightly turned to the right, leaning back against a stone balustrade, on which his right arm rests. Light blue velvet coat, unbuttoned in front; a full white wig; clean shaven face. Light grey background.

William Hogarth was born in 1697, and died in 1764. He painted many portraits besides his famous subject pictures. He married the daughter of Sir James Thornhill, in 1730, about which time this portrait seems to have been painted. Sir James was born in 1676, at Melcombe Regis; he studied art in London, and was patronized by Queen Anne, who commissioned him to paint the dome of St. Paul's. His chief works are the wall-decorations at Blenheim, Hampton Court, and Greenwich. He died in 1734.

186 A Male Portrait.

Canvas; 2 ft. 4½ in. by 1 ft. 10½ in.

Portrait bust, about life-size, of a man about sixty years of age; turned to the left, the head to the right; long brown wig; loose brown gown. In his right hand are two sheets of paper, on which there are mathematical designs. On the left are various indiscernible objects. Dark grey background.

The work of an English painter of the middle of the eighteenth century.

187 Portrait of a Man.

Canvas; 2 ft. 1 in. by 1 ft. 7 in.

Full-face portrait bust, about life-size, of a man of about forty years of age; clean shaven; light brown hair; crimson coat lined with fur; his left hand rests on an open book on the right. Grey background.

By the hand of some unknown painter of the English school towards the end of the eighteenth century.

HONE.

188 Portrait of Lady Scarsdale.

Canvas; 4 ft. 1 in. by 3 ft. 3 in.

A three-quarter length portrait, about life-size, of a lady, standing, turned to the right; white silk dress, brown hair, dressed high upon the head, and bound with a white silk ribbon; a white veil flowing from the top of the head. She leans forward, her left arm resting upon a pedestal with classic ornamentations, among which is a bas-relief representing charity. She holds a banderole inscribed with music in her left hand. In the background is a wall, on which the light falls from the left.

Inscribed below on the right:—

N. HONE P. 1778.

Portrait of Sir James Thornhill, by Hogarth (No. 185)

The lady here represented was the wife of Sir Nathaniel, fifth Bart., created in 1761 Baron Scarsdale, of Scarsdale, who died in 1804. Nathaniel Curzon, second Lord Scarsdale, who was born in 1752, married, in July, 1777, Sophia Susanna, daughter of Edward Viscount Wentworth, who died at Brompton, June 28th, 1782. The children of this marriage were: (1) Sophia Caroline, born January 13th, 1779, who married Viscount Tamworth, in September, 1800; (2) Nathaniel, born in 1781.

The portrait painter, Nathaniel Hone, A.R.A., was born at Dublin in 1718; he died in London in 1784.

189 PORTRAIT OF MISS LUCY ANNE DRURY-LOWE.

Canvas; 3 ft. 4½ in. by 2 ft. 10 in.

A full-length figure of a child of about four years of age, standing on a lawn among flowering shrubs, a bunch of flowers in her hand, four doves at her feet.

Painted in 1882, by Col. Robert Drury-Lowe, at Bournemouth.

190 PORTRAIT OF A LADY.

Canvas; 2 ft. 6½ in. by 2 ft. ½ in.

Full face, life-size bust of a lady, with light hair falling in curls onto her right shoulder; low lemon-coloured dress, and blue mantle. Blue sky and clouds in the background.

This picture is to be assigned to the beginning of the eighteenth century.

191 PORTRAIT OF A MAN.

Canvas; 2 ft. ½ in. by 1 ft. 6 in.

Life-size bust of a man, of about sixty years of age, the face slightly turned to the left, white moustache; black cap, black coat, and a white wide collar. Round his shoulders is a chain, consisting of shells. Neutral-tinted background.

This picture is by the hand of some unknown painter, probably of the Neapolitan school of the seventeenth century. It had the traditional name of "Pievano" (parish priest), "Arlotto" (a glutton).

192 HEAD OF A SAINT.

Canvas; 1 ft. 4 in. by 1 ft. ½ in.

The head of a monk of about seventy years of age, bent forward to

the right, his eyes seeking those of the spectator; thin white hair; the head surrounded by a nimbus; dark cowl. Dark background.

On the back of the canvas is the inscription:

FRA BARTOLOMMEO DI S. MARCO
CONFRONTED NELLE BELLE ARTI DI FIRENZE
IL DÌ 19 APRILE 1843.

This painting seems to have been executed after the time of Fra Bartolommeo, probably during the second half of the seventeenth century.

193 PORTRAIT OF WILLIAM PITT.

Canvas; 1 ft. 4 in. by 1 ft. 1½ in.

Sketch of the head of a young man, turned slightly to the right; the face shaven; white neckerchief (merely indicated). Dark background, the rough grain of the canvas visible.

On the back of the canvas is the inscription:—

PORTRAIT OF W. PITT, BOUGHT AT ROME.

William Pitt, the celebrated statesman, born 1756, died 1806.
Painted in the manner of Sir Joshua Reynolds.

RESCHI.

194 VIEW OF A SEAPORT.

Canvas; 1 ft. 8 in. by 3 ft. ½ in.

In the foreground to the left is a fortified rock, a road leading through an archway; on the right the sea, covered with shipping. A vessel in the foreground displays the Dutch flag. In the distance a town with high steeples; clouds above.

Pandolfo Reschi, of Dantzig, born in 1643, went to Italy when young, and became a follower of Borgognone and of Salvator Rosa. There are several pictures by him in the galleries of Florence, but they are rarely to be met with elsewhere. He died in 1699.

BACHELORS' WING.

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195 PORTRAIT OF JOHN DRURY, WITH A LANDSCAPE BACKGROUND.

Canvas; 4 ft. 1 in. by 3 ft. 3 in.

Portrait of a gentleman; about life-size, and nearly full length, seated, turned to the left, on a bench in front of a high tree; black coat, light yellow breeches, high boots. In his right hand are his broad hat and cane. His horse, held by a groom, is in the middle distance; cloudy sky.

Painted about the middle of the eighteenth century.

196 A LANDSCAPE.

Canvas; 1 ft. 3 in. by 1 ft. 7 in.

Landscape, with high trees and bushes to the right; wide valley, with mountains to the left. Blue sky, with evening clouds. In the foreground is Hagar, seated, pointing towards Ishmael lying to the left. An angel approaches her.

On the back of the canvas is the inscription:—

ADRIAN V. D. VELDE FROM GERINI GALLERY, FLORENCE.

This picture, which is without definite stylistic peculiarities, belongs to the seventeenth century.

SIR GODFREY KNELLER.

197 BUST OF MR. MARIOTT.

Canvas; 2 ft. 5 in. by 2 ft.

Full-face portrait bust, about life-size, of a man of about forty; full wig hanging down in front; brown silk mantle, and white lace neckerchief. Dark background.

The figure is placed behind an oval-shaped stonework frame.

On the back of the canvas is the following inscription:—

MR. MARIOTT
GREAT GRANDFATHER
TO THE LATE MRS. LOWE.

This fine work of art, evidently by the hand of Sir Godfrey Kneller, is in perfect preservation.

Sir Godfrey Kneller was born at Lübeck in 1646, studied in the school of Rembrandt at Amsterdam, and in Rome under Maratta; settled in London in 1674; died in 1723.

198 BUST OF A GENTLEMAN.

Canvas; 2 ft. 6 in. by 2 ft. 1 in.

Life-size portrait bust, slightly turned to the right; grey hair falling to the shoulders, slight moustache; black coat, wide white lace collar. Dark background.

Painted about the middle of the seventeenth century, probably by a Dutch artist.

The bust is placed within an oval-shaped frame imitating stonework. In the left-hand corner is the inscription:—

CAYE
FIRST HUSBAND TO
LADY BISHOP.

199 A LANDSCAPE.

Canvas; 1 ft. 3 in. by 1 ft. 7 in.

On the left are steep rocks covered with bushes and high trees; to the right, wooded hills, falling into a valley; blue mountains in the distance. On the road in the foreground is Tobit, in a red tunic, catching the fish; behind him the angel, followed by the dog.

Painted by an artist of the Italian school of the middle of the seventeenth century.

200 HEAD OF A MAN, LAUGHING.

Canvas; 1 ft. 6 in. by 1 ft. 1½ in.

Grimacing face of a youth showing his teeth and the whites of his eyes; curly brown hair, dark coat. Dark background. Companion picture to No. 204.

Probably by the hand of a Neapolitan painter of the end of the seventeenth century.

David with the Sling, by Antonio Pollajuolo (No. 201)

POLLAJUOLO.

201 DAVID WITH THE SLING.

A painted leather shield; 3 ft. 9 in. high; above 2 ft. 8 in., and below 1 ft. 5 in. wide.

Full-length figure in a rapid movement from right to left; hair and draperies vibrating with motion; the head of Goliath lying at its feet. The head in three-quarter profile turned to the right; the left arm raised; in the right hand a sling. White and claret-coloured sleeveless tunic, curly locks of hair treated as in bronze work; rocky ground, with isolated plants; blue sky, with clouds above.

Antonio Pollajuolo, the great Florentine sculptor and painter, was born in 1429, and died in 1498.

This picture has the special interest of being a unique specimen of the pictorial decoration of a shield by a great Florentine master. During the last period of the Florentine Republic, the figure of David was accepted as an emblem of political independence, hence its frequent representation in works of art, among which the best known is the large marble statue by Michelangelo.

202 PROMETHEUS.

Canvas; 5 ft. $7\frac{3}{4}$ in. by 6 ft. 10 in.

Recumbent figure of a man, larger than life-size, chained to the rock, screaming in rage and agony: an eagle tearing out his entrails; red drapery. Dark sky, with gleaming lights near the horizon.

The following note, in "Vite de' Pittori, Scultori ed Architetti Napolitana," by B. de' Dominici (Napoli, 1742), page 228 (Life of Salvator Rosa), refers to this picture: "Al suo caro amico Carlo di Rossi, rinomato negozianti, fece molti opere: imperocché vissero in auncizia strettissima, fino alla morte; procurando il Rossi di Secondare i di lui sentimenti, a segno tale, che moltissime volti per rafferenace l'animo tuo turbato, comperavu i quadri, che per differant a di prezzo gli rimanevano in casa, quantunque falti per commepione. In tal guisa, il Rossi ne acquistò moltissimi, sua i più singolari in bontà furono, Prometeo incatenato allo scoglio, con l'avoltojo che gli lacera il petto."

NERI DI BICCI.

203 ST. MICHAEL AND THE DRAGON.

Panel; 3 ft. $5\frac{1}{2}$ in. by 3 ft. 5 in.

St. Michael stands on the body of a bat-winged, seven-headed dragon stretched across the foreground, with three heads raised on the right; four

being already cut away. St. Michael has a sword in his right hand, and a small round shield in his left. He wears two suits of mail, one of plate, the other of chain armour, and over them a tabard; variegated wings; on his frontlet a projecting cross. The gilt background is covered by a decorative design. The saint's nimbus is filled with kufic characters.

This is one of the most pleasing productions of the Florentine painter, Neri di Bicci, who worked between the years 1453 and 1475.

The picture is said to have come from a church at Lucca. It was restored by Ugo Baldi.

204 HEAD OF A MAN, SHOUTING.

Canvas; 1 ft. 6 in. by 1 ft. 1½ in.

Head of a man, shouting, the mouth and eyes wide open. Brown hair. Dark background.

Companion picture to No. 200.

Probably by the hand of a Neapolitan painter of the end of the seventeenth century.

205 PORTRAIT OF A LADY.

Canvas; 2 ft. 11 in. by 1 ft. 5 in.

Portrait bust, smaller than life-size, turned to the left, of a lady of forty or fifty years of age; black dress and broad white muslin collar fastened with bows of black ribands; black crape head-dress, of which the two ends fall to the shoulders. The hands are not shown. Dark grey background.

Probably painted by some unknown Dutch painter of the second half of the seventeenth century.

ORIZZONTE.

206 A LANDSCAPE.

Canvas; 1 ft. 5 in. by 2 ft. 4½ in.

On either side of the foreground are high trees; between them a group of three figures, two of which are lying on the ground. In the middle distance is a steep mountain, and several buildings; near which is a waterfall. In the distance is the sea. Evening sky, with clouds.

Companion picture to No. 207.

Painted in the manner of Nicolas Poussin.

St. Michael and the Dragon, by Neri di Bicci (No. 203)

ORIZZONTE.

207 A Landscape.

Canvas; 1 ft. 5 in. by 2 ft. 4½ in.

In the foreground on the right are high trees; in front of them a road, on which there are two half-draped figures conversing, one of them is seated on the ground. In the middle distance is a glimpse of river bordered by trees; near it are figures, and beyond it woods and a house; in the distance high mountains touched by gleams of light. Blue sky, with clouds.

Companion picture to No. 206.

Painted in the manner of Nicolas Poussin. See note to No. 104.

Both pictures came from the Casa Lanfranchi, Pisa.

208 Portrait of Sir Joshua Reynolds, P.R.A.

Canvas; 1 ft. 11 in. by 1 ft. 5 in.

Portrait bust, smaller than life-size, turned to the right, looking towards the spectator; hands not visible. Sir Joshua wears the presidential robes; white collar, dark cap. Dark background.

A copy of the well-known portrait, sketchy in execution.

Sir Joshua Reynolds, by general consent the greatest portrait painter England has produced, was born in 1723, and died in 1792. On the foundation of the Royal Academy in 1768, he was nominated President, and received the honour of knighthood in the same year.

This copy is ascribed to Sir Edwin H. Landseer (1802-1873).

GODFRIED SCHALCKEN.

209 The Drawing Lesson.

Canvas; 3 ft. 11 in. by 3 ft. 3 in.

A study of artificial illumination. In the foreground on the right is the half-length figure of a youth seated on a chair, his dark hair falling on to his shoulders in curls; red coat. He looks up at a cast of an antique statue representing a nude youth playing on a flute, placed on the table before him. To the right is a boy in a blue coat looking on. A burning lamp hangs on the left, and throws a red light on the figures.

The picture is signed on the left:—

G. SCHALCKEN.

Schalcken, born in 1643, was a pupil of Gerard Dow. He was employed in England for some time by King William III. He died at the Hague in 1706.

BECCAFUMI.

210 A Scene from Dante's "Inferno."

Canvas; 4 ft. 9 in. by 6 ft. 8 in.

Charon ferries Virgil and Dante across the Acheron, the waters of which are filled with struggling figures, fighting with each other. Rocks in the background; and (to the left) a high tower, with a flaming torch on its summit.

The scene here represented is not actually described in Dante, but it must be supposed to have taken place between the end of Canto Terzo and the beginning of Canto Quarto.

Companion picture to Nos. 145, 148, and 211.

BECCAFUMI.

211 A Scene from Dante's "Inferno."

Canvas; 4 ft. 9 in. by 6 ft. 1 in.

To the left is Charon, a nude figure seen from behind, brandishing an oar, with which he threatens the human beings (also nude) with whom his boat is loaded.

Fainting in the centre of this composition lies Virgil, who addresses Charon deprecatingly. A long procession of nude figures, the foremost of whom carries a white flag, moves rapidly across the background.

The following passages of the third Canto are illustrated in this picture:—

Ed io, che riguardai, vidi una insegna,
Che, girando, correva tanto ratta,
Che d'ogni posa mi pareva indegna:
E dietro le venia sì lunga tratta
Di gente . . . . . (v. 52-56).

Caron dimonio con occhi di bragia,
Loro accennando, tutte le raccoglie:
Batte col remo qualunque s'adagia (v. 109-111).

E caddi, come l'uom cui sonno piglia (v. 136).

Companion picture to Nos. 145, 148, and 210.

213* A Classical Landscape.

Canvas; 2 ft. 1 in. by 2 ft. 5 in.

Hilly scenery. In the centre a group of buildings; on right a round tower, a gateway, and farm houses; a boy fishing and a girl in the foreground.

Painted in the manner of Gaspard Poussin.

*Nos. 212, 238-241, and a few other pictures, have been excluded from the catalogue

214 VIRGIN AND CHILD.

Panel; pointed top; 2 ft. 11 in. by 1 ft. 11 in.

A half-length figure of the Virgin, with the Infant Christ seated on her left arm. Gilt background.

Painted in the manner of Duccio, the founder of the school of Siena.

215 A CLASSICAL LANDSCAPE.

Canvas; 1 ft. 11½ in. by 2 ft. 11½ in.

On either side of the foreground are high trees, in the middle distance a lake, and a large group of horses. Distant mountains.

Painted in the manner of Nicolas Poussin.

216 DEAD FISH.

Canvas; 3 ft. 9 in. by 3 ft. 11½ in.

A still-life study: a number of dead fish piled upon a river-bank; some are inside a blue basin; behind them is a large basket. In the foreground is a brook, with two young ducks.

A painting of the second half of the seventeenth century.

217 A LANDSCAPE.

Canvas; 2 ft. 7 in. by 3 ft. 7 in.

On the right is a wood with high trees; and in front of it, leading over a river, a winding road, along which journey a man on horseback and other travellers. The river flows through a valley on the left.

Painted by a Flemish artist of the middle of the seventeenth century.

218 A LANDSCAPE.

Canvas; 3 ft. 9½ in. by 4 ft. 1½ in.

A wide view of a precipitous mountain side: blue mountain peaks in the distance; evening sky. In the foreground is a group of small figures: a gentleman in a red coat, seen from behind; a peasant, a boy, a donkey, and dogs. In the middle distance is another figure, with a dog and two sheep. High trees on the right.

Painted in the manner of Jan Both (1610-1662).

DAMASK ROOM.

219 Holy Family.

Panel; 1 ft. by 11 in.

On the left is St. Joseph, seated, holding the Infant Christ on his left knee; on the right is the Virgin, holding Christ's hand; her face is close to His. She wears a red dress. In the background are trees and a dark sky.

Probably the work of some painter of the Bolognese school of the eighteenth century. The composition recalls pictures by Vandyke.

220 Christ, the Virgin, St. Francis, and Angels.

Copper (hexagonal); 1 ft. 1½ in. by 1 ft. 6 in.

In the centre is an altar, above which appears Christ, seated on clouds, His right hand is raised in blessing; in His left is the globe. Opposite to Him (on the left), in an attitude of intercession, is the Virgin, kneeling on clouds; below, on the left, is S. Francis, kneeling. On the steps of the altar are angels, some standing; some kneeling; some holding flowers; others float near the two principal figures. Among the angels are many cherubs.

On the scroll of paper in front of the altar is some writing:—"Indulgentiam . . . implorant," etc.

Italian school of the eighteenth century.

221 Portrait of Queen Elizabeth.

Panel; 11 in. by 8½ in.

Full-face bust; fair hair, partly covered by a black head-dress; blue eyes; the modelling of the features very refined. Black dress trimmed with pearls; the neck hidden by a standing ruff; a double golden pendant chain. Dark grey background.

Below the bust is the inscription :—

REGINA ANGLIETERRE.

Probably by the hand of a French artist of the sixteenth century.

Queen Elizabeth was born in 1533, and became Queen when twenty-five years of age ; in the present picture she appears to be about that age. It is one of her earliest, and, at the same time, one of her most attractive portraits.

Bought at Venice.

222 PORTRAIT OF A GENTLEMAN.

Canvas ; 1 ft. 5 in. by 1 ft. ½ in.

Portrait bust turned to the right ; brown moustache and imperial ; the head covered by a cap ; white plain collar. Dark background.

Painted about the end of the seventeenth century.

SASSOFERRATO.

223 HEAD OF THE VIRGIN.

Canvas ; 1 ft. 4 in. by 1 ft. 1 in.

Full-face head, bent forward in prayer ; the hands clasped ; blue mantle ; the head partly covered by a white drapery. Dark background.

Giovanni Batista Salvi, called Sassoferrato, was born at Sassoferrato (near Urbino) in 1605. He died in Rome in 1685. He studied art under Domenichino. His fame rests on his Madonna pictures.

224 THE VIRGIN AND INFANT CHRIST.

Canvas ; 1 ft. 7½ in. by 1 ft. 2 in.

The Virgin, a three-quarter length figure, is seated, with the Infant Christ on her left knee. She wears a crimson dress and a bluish mantle. Behind her is a group of trees, and on either side a distant view.

By the hand of a Florentine painter of the sixteenth century ; in the manner of Ridolfo del Ghirlandajo ; the influence of Giulio Romano is perceptible.

SECOND LOBBY.

225 HEAD OF AN ANGEL.

Fresco painting transferred to canvas; 1 ft. 6½ in. by 1 ft. 2 in.

The head of an angel, larger than life-size, turned to the right; the hair curly and fair. Light blue background.

Painted towards the end of the sixteenth or the beginning of the seventeenth century in the manner of Correggio.

226 PORTRAIT OF SIR RICHARD BRAWN.

Canvas; 2 ft. 5 in. by 2 ft. 1 in.

Life-size portrait bust, three-quarter profile; turned to the left; black hair falling onto the shoulders; thin moustache; black coat; white lace collar; grey drapery in the foreground. Grey background.

On the back of the canvas is the inscription:—

SIR RICH^{D} BRAWN
SON TO SIR HUGH BRAWN.

227 PORTRAIT OF A LADY.

Canvas; 2 ft. 5 in. by 2 ft. 1 in.

Portrait bust, about life-size, of a lady, slightly turned to the left; curly hair falling onto the shoulders; low orange dress, with slashed sleeves; pearl necklace. Dark background.

The figure is encircled by an oval frame in imitation of stonework.

A painting of the second half of the seventeenth century.

228 BUSTS OF FOUR FIGURES.

Canvas; 1 ft. 10 in. by 5 ft. 5 in.

On the left a boy carrying a basket of fruit: near him another boy, seen from behind, drinking out of a flask. In the centre of the composition

a girl in a white silk bodice, with ears of corn in her left hand, and red draperies on her shoulder. To the extreme right a youth, his right hand touching his lips. Dark background.

This picture, which seems to be part of a larger work, is by a painter of the Italian school of the seventeenth century. It resembles the style of Josef de Ribera, called Lo Spagnoletto.

229 PORTRAIT OF THE GRANDDUKE COSIMO I.

Canvas; 2 ft. 9 in. by 2 ft.

Full-face half-length portrait, about life-size, standing; rich armour, over which is the chain of the Order of the Golden Fleece. Dark background. The hands are not seen.

Cosimo I., the first Grandduke of Tuscany, was born in 1519. He reigned from 1537 till 1574, when he died.

Most of the portraits of this Prince came from the studio of Angiolo Bronzino (born in 1502, died in 1572).

230 THE MARTYRDOM OF A FEMALE SAINT.

Canvas; 1 ft. 1 in. by 1 ft. 10 in.

In the centre of this composition is a Roman captain, seated on a podium; in front of him is a female figure dressed in white, with chained hands raised in prayer. Soldiers and other spectators are present. In the background, on the right, is a green curtain; to the left an open view of classic buildings, with cloudy sky.

Inscribed on the back of the canvas:—

TIEPOLO.

More probably by a contemporary imitator of Tiepolo. He died in 1767.

231 PORTRAIT OF A LADY.

Canvas; 2 ft. 7 in. by 2 ft. 1 in.

Portrait figure, smaller than life-size, of a lady seated in an armchair, and turned to the left; dark hair, small black cap, large white ruff, black dress; an ostrich feather fan in her left hand. Grey background.

Inscribed on the back of the canvas:—

PORTRAIT OF A FLEMISH LADY.
VAN DE HELST.

An excellent Dutch picture, of which the flesh tints and the modelling (especially of the face) are very good.

232 A Dog.

Canvas; 1 ft. 8 in. by 1 ft. 6 in.

A spaniel, crawling onto a mound of earth covered with low plants. In the background on the left a rock, and on the right blue sky, with clouds.

Painted at the beginning of the nineteenth century.

233 Portrait of a Gentleman.

Canvas; 2 ft. 8 in. by 2 ft. 2 in.

Portrait-bust of a man, seen down to the waist, turned to the right, the face towards the spectator; dark moustache; large felt hat; black silk coat and mantle; and large white lace collar. The left hand only, covered with a white glove, is seen. Dark grey background.

Inscribed on the back of the canvas:—

FRANK HALLS.

Painted in the manner of Rembrandt, and probably by the hand of one of his numerous followers.

G. MORLAND.

234 A Sheep.

Canvas; 11 in. by 13 in.

Sketch of a sheep, standing, turned to the left. Neutral coloured background.

Inscribed on the back of the canvas:—

G. MORLAND, 1787.

And the following note:—

THE ENGRAVED PICTURE OF THE SHEEP. MORLAND.

235 Portrait of a Gentleman.

Panel; 2 ft. 4 in. by 1 ft. 9 in.

Portrait-bust of a man of about thirty-five years of age, three-quarter profile, turned to the right; dark hair, brown moustache and imperial, black coat and ruff. Dark greyish background.

Painted by a Dutch artist of about the middle of the seventeenth century.

HUCHTENBURGH.

236 SCENE AFTER A BATTLE.

Canvas; 1 ft. 9 in. by 2 ft. 5 in.

On the left is a group of horsemen; among them are two trumpeters and an officer on a white horse. In the foreground are the bodies of dead soldiers, partly nude; a dead horse, and weapons. Beyond is a band of soldiers with wagons and a cannon moving to the right. On the left are high mountains; in the middle distance is a fortified place on a rock, and on the right some ruins. Cloudy sky.

On the back of the canvas is the inscription:—

FROM DEL MONTE COLLECTION BY HUCHTENBURG.

Jan van Huchtenburgh, born at Haarlem in 1646, is well known by his battle-pieces in imitation of Salvator Rosa. In 1665, he went to Rome. Some of his best pictures are still in Italy, in the Corsini Palace in Florence. He died at Amsterdam in 1733.

237 A GALE ON THE CLIFFS.

Canvas; 1 ft. 7 in. by 2 ft. 8 in.

On the right, cliffs, and a ruined tower encircled by flying gulls; in the foreground, two men drawing a boat onto the shore. A ship with three masts, and another with two masts, are in the middle-distance. The sea is agitated; the sky covered with dark clouds; a glimpse of blue on the left.

Painted by a follower of Salvator Rosa, probably during the second half of the seventeenth century.

PAOLO ANTONIO BARBIERI.

242 FISH.

Panel; 1 ft. 3 in. by 1 ft. 1 in.

A number of pike and small fish lying on a fishing-net. Behind them is a brick wall and some plants.

This picture is traditionally ascribed to Paolo Antonio, Guercino's brother, born at Cento in 1603. He had a reputation for painting fish. He died in 1649.

FERNELEY.

243 HUNTING SCENE, WITH PORTRAIT OF LORD TAMWORTH.

In the foreground is Lord Tamworth, with a huntsman, surrounded by hounds. On the right are two large trees, the hunt in the distance. Cloudy sky.

Inscribed below on the right:—

J. FERNELEY

PINX^{T}

1808.

J. E. Ferneley, an animal painter, was born in 1781. He chiefly painted hunting groups, and exhibited pictures of this class at the Royal Academy between the years 1818 and 1849. He died in 1860.

LAAR.

244 ITALIAN PEASANTS.

Panel; 1 ft. 4 in. by 1 ft. 2 in.

A group of four figures, two standing on the right, one seated on the ground, and on the left a woman seated in front of a door; opposite her a turkey and a hen. Blue sky, with clouds.

Pieter van Laar, called Bamboccio, was born at Haarlem in 1582. He chiefly worked in Italy, where he introduced the painting of rural subjects. He died in his native town in 1642.

245 SHIP-BUILDING ON THE SHORE.

Canvas; 2 ft. 4 in. by 3 ft. 2 in.

On the right is a ship in course of being built or repaired; in front of it is a kettle over a fire; in the foreground on the left a group of three figures; many others in the background. In the distance on the left is the sea, with boats.

By some painter of the seventeenth century.

246 A MASQUERADE.

Canvas; 10 in. by 1 ft. 3 in.

An assemblage of twelve figures. The most prominent are those of two men disguised as knights on the backs of donkeys; several others in the black costumes of lawyers. On the left is a street view with small figures.

From the Casa Guiducci.

Probably by some painter of the Neapolitan school; was once ascribed to Salvator Rosa.

247 An Old Woman Drinking.

Canvas; 1 ft. 11½ in. by 1 ft. 6½ in.

Bust, about life-size, turned to the right, of an old woman drinking; she wears a brown garment with a fur collar; her hair is white; in her right hand is a wine-glass, filled with claret; her left hand is on a flask. Grey background.

The picture has been ascribed to the Venetian painter Piazzetta, but it is rather in the manner of Balthasar Denner, of Hamburg (1685-1749), who stayed in London from 1721 till 1728.

248 A Landscape.

Canvas; 10½ in. by 1 ft.

In the centre is a ruined antique building, with a road leading through its arches; behind are steep rocks on the right, and hills in the distance on the left; in the foreground are figures, a brook, goats, sheep, and donkeys.

By a Dutch painter of the seventeenth century; probably painted in Italy.

249 View of a River.

Paper; 2 ft. 1½ in. by 3 ft. 2½ in.

In the centre is a river, and on it in the foreground a boat containing four figures; on either side are high trees, and steep rocks on the right; in the middle distance is an angler. Light sky.

The work of an English painter of the beginning of the nineteenth century.

250 Bust of a Girl.

Canvas; 1 ft. 7 in. by 1 ft. 4 in.

Life-size figure (turned to the left) of a girl of about five years of age, building a house of cards on a table placed on the left; her head rests on her right hand; her fair, curly hair is adorned by a red ribbon; black draperies cover her shoulders.

Bought in Paris in 1869, and ascribed to Jean Baptiste Greuze (1725 to 1805).

251 Portrait of a Girl.

Canvas; 1 ft. 8 in. by 1 ft. 4 in.

Bust, smaller than life-size, of a girl, slightly turned to the left. On her

light, curly hair is a black cap; low black dress; pearl necklace. Grey background.

A portrait, cousin of Felicité Anne Josephe de Wattines, who was second wife of the second Baron Scarsdale.

A carefully executed picture of the first half of the seventeenth century, probably of the Dutch school.

252 PORTRAIT OF A WARRIOR.

Canvas; 2 ft. 6½ in. by 1 ft. 11 in.

A full-face bust, smaller than life-size, of a soldier with long, curly hair, moustache and imperial; a broad lace collar; rich Spanish costume of the time of the Thirty Years' War; his left hand rests on the helmet at his side. Dark background.

Probably by some artist of the German school of the seventeenth century.

ALBERTINELLI.

253 THE VIRGIN AND CHILD.

Panel; 2 ft. 9½ in. by 2 ft. ¾ in.

Three-quarter length figure of the Virgin standing facing the spectator; her head slightly bent to the left; pale red dress; blue mantle covering her head; with both arms she supports the Infant Christ, who is partly covered by a white drapery. The heads of the Virgin and of the Child are each encircled by a nimbus. The background is formed by a dark wall.

By Mariotto Albertinelli (born 1474, died 1515), of Florence, who worked for some time with Fra Bartolommeo.

This picture is in his late style. It is somewhat damaged, and is not free from restoration.

SCHOOL OF ALBERTINELLI.

254 VIRGIN AND CHILD, WITH THE INFANT ST. JOHN.

Panel; 2 ft. 7½ in. by 1 ft. 10 in.

The Virgin, a three-quarter length figure, is seated, facing the spectator. She is dressed in a blue mantle, rose-coloured dress, and white veil; on her left knee is the Infant Christ holding up a small wooden cross. The infant St. John, standing on the left, points to the cross with his right hand. The nimbus of Christ is cruciform; those behind the two heads of the Virgin and of St. John have the shape of rings. Dark background.

Inscribed on the back "Albertinelli"; but evidently by the hand of some follower of this artist. Its colouring somewhat resembles that of Rosso Fiorentino, who was born in 1494. It seems to have been executed about the year 1530. In good preservation.

255 DEATH OF CHATTERTON.

Canvas; 24 in. by 29 in.

The poet is represented as falling on the floor, after having taken poison; his right hand is raised, his face distorted.

Thomas Chatterton, 1752-1770. Among the poets of the eighteenth century, Thomas Chatterton occupies a place altogether unique. From an early age he developed a wonderful talent for poetry and literature. He was thwarted in every attempt to pursue the career which his poetic genius suggested to him, and at seventeen years of age he retired for the last time to his attic at 24, Brook Street, where he committed suicide by taking poison.

In Redcliffe churchyard is a monument to his memory, with the following inscription:—"To the memory of Thomas Chatterton. Reader! judge not. If thou art a Christian, believe that he shall be judged by a Superior Power. To that Power only is he now answerable." (See *Encyclopædia Britannica*, 9th edition.)

256 THE VIRGIN AND CHILD.

Panel (with pointed top); 1 ft. 1 in. by 7 in.

The Virgin (a three-quarter length figure) is seated on a red cushion, embroidered in gold, holding the Infant Christ on her left arm; His right arm encircles her neck; His face is close to that of His mother. She wears a blue dress, on which the monogram of Christ is worked. The Child is wrapped in rich draperies. Gilt background.

The work of a Sienese painter of the fourteenth century.

257 THE DESCENT OF THE HOLY GHOST.

Canvas; 2 ft. 4 in. by 1 ft. 7 in.

Above, in the open lunette of a vaulted hall, appears the Holy Ghost in the form of a dove, from which rays proceed. In the centre of the picture is the Virgin, surrounded by women and by the Apostles, most of whom are kneeling. On the right, in front, is St. Peter, the keys in his right hand.

Bought in Venice. Formerly ascribed to Lucas van Leyden.

The original of this fine *cinque cento* sketch is a large altar-piece by Titian, in the Church of St. Maria della Salute, at Venice.

258 ROCKS ON THE SEA-SHORE.

Canvas; 2 ft. 4¼ in. by 3 ft. 1 in.

In the foreground on the right are steep rocks, with bushes; on the left

are broken trees; two small figures appear in the middle of the foreground; near them is an inlet of the sea, which extends to the background on the left, with rocks in the distance. Evening, with clouds.

The work of a follower of Salvator Rosa, of about the middle of the seventeenth century.

259 A Landscape.

Canvas; 3 ft. 2 in. by 4 ft. 5 in.

Spanning a waterfall in the foreground on the right is a double-arched bridge, with three figures crossing it. In the centre of the composition is a round tower; on the left a high tree, near which is a peasant; behind on the right is a steep hill covered with bushes; in the background are high mountains, blue sky, with clouds.

Painted in the manner of Nicolas Poussin (1594-1665).

PIETER TILLEMANS.

260 View of Chatsworth House.

Canvas; 23½ in. by 46 in.

The house is situated in the midst of an extensive landscape; on the left are some small brick houses; and in the foreground on the right a mill near the bridge leading to Edensor.

Painted before the addition of the large wing which now flanks the entrance.

Signed, P. Tillemans.

Pieter Tillemans was born at Antwerp in 1684, and died at Norton, Suffolk, in 1734. He came to England in 1708. The Duke of Devonshire was one of his patrons.

261 A Landscape.

Canvas; 1 ft. 3½ in. by 1 ft. 9½ in.

In the foreground is a road leading across a brook, on it are a peasant, a cow, and a horse; on the left is a rock, with bushes; and on the right, in the distance, are mountains, with clouds.

Italian school of the middle of the seventeenth century.

262 INTERIOR OF A STABLE.

Panel; 1 ft. 5½ in. by 1 ft. 11 in.

View of a stable with horses, on one of which is a lady; near her on the left is a beggar; other figures. On the left an open view.

Painted in the manner of the Dutch painter, Philips Wouwerman (1619-1668), to whom the composition also may be traced.

263 PORTRAIT OF MRS. SIDNEY LOWE.

Copper (oval); 6½ in. by 5½ in.

A half-length figure, seated in an armchair, and turned to the left. She wears a dark violet dress, with black lace on the shoulders, and a cap on her white hair. In front of her is a distaff. Grey background.

Mrs. Sidney Lowe was the wife of John Lowe, Esq.

264 HEAD OF ISABELLA BRANT, THE FIRST WIFE OF RUBENS.

Drawing on paper; 1 ft. 1½ in. by 10 in.

Three-quarter profile head, turned to the left; a veil flows from the hair; loose draperies envelop the shoulders.

Black chalk drawing, the work of one of Rubens's pupils. Rubens married Isabella, the daughter of the town clerk, Johann Brant, in 1609. She died in 1626.

265 JONAH.

Canvas; 2 ft. by 1 ft. 6 in.

Full-length figure of Jonah; undraped; standing; his hands held above his head; near him is a reed, on the left, at his side, is a large fish. Blue sky, with clouds.

The picture belongs probably to the Italian school of the middle of the eighteenth century.

Ascribed to Salvator Rosa.

RAFFAELLINO DEL GARBO.

266 SAINT JOHN THE BAPTIST.

Panel; 4 ft. 7 in. by 1 ft. 3½ in.

A full-length figure, standing, smaller than life-size, within an architectural niche, with a conca-shaped apse. The body of the saint is slightly turned to the right, the head to the left. In his left hand he holds a staff,

surmounted by a gilt cross; his right hand points to the left; long curling brown hair; light blue drapery, lined with fur; rose-coloured mantle, with golden border.

Below is the inscription:—

S. IOVANES.

Raffaellino del Garbo, of Florence, born in 1466, died in 1524, was a pupil and follower of Filippino Lippi.

267 St. Catherine of Alexandria.

Panel; 2 ft. 5 in. by 1 ft. 3 in.

A three-quarter length figure, standing, facing the spectator. Fair hair, light green gold-embroidered dress and mantle, lined with fur. On the saint's head is a crown set with rubies and emeralds; in her left hand a book; the right rests on the emblem of her martyrdom, a wheel. The decorative ornamentation of the nimbus which encircles her head is worthy of observation. Gilt background.

By the hand of a Florentine master of the thirteenth century, recalling the manner of Andrea Orcagna. Formerly attributed to the Sienese painter, Simone di Martino (or, as Vasari miscalls him, Simone Memmi).

MATTEO ROSELLI.

268 Bust of a Lady.

Panel (octagonal); 1 ft. ½ in. by 1 ft. ½ in.

A portrait bust, the head turned to the left; the figure leaning forward to the right; low red bodice, and white sleeves adorned with flowers; blue mantle; auburn hair, on which is a small crown. Dark grey background.

Matteo Roselli, of Florence, born in 1578, died in 1651. He was one of the best Florentine painters of his time, a forerunner of Carlo Dolci.

WILKIE.

269 Portrait of a Gentleman.

Canvas; 7½ in. by 6½ in.

Portrait head, the body turned to the right, the face towards the spectator; dark coat, with fur collar; and a white neckerchief. Dark background.

Inscribed on the back of the canvas:—

BY SIR D. WILKIE; LATE THE
PROPERTY OF H. FERRIERE ESQ.
NEWCASTLE ON TYNE
BARON (?) OF SCHÖNBORN. 1844.

Sir David Wilkie, born 1785, died 1841.

270 MR. AND MRS. RICHARD LOWE AT A TABLE.

Canvas; 1 ft. 2½ in. by 1 ft. 4 in.

Two three-quarter length figures, both with white hair, seated at a table. Mr. Lowe on the right, his right hand on the table, faces the spectator; in his left hand a book. Mrs. Lowe's face is seen in profile; pale rose-coloured dress; her right hand rests in her lap; the left approaches her throat. Dark background.

The table between them is a piece of furniture which is still preserved at Locko Park.

271 SKETCH OF A BOY'S HEAD, LAUGHING.

Canvas; 11 in. by 8½ in.

Slight life-size sketch of the head of a fair child of about two; open, laughing mouth and upturned eyes.

This masterly sketch is in the manner of Andrea del Sarto. A similar head occurs in one of his pictures in the Louvre. A note on the back of the canvas indicates that it comes from the Casa Guadagni, Florence.

272 ST. DOMINIC.

Panel; 11 in. by 8¾ in.

Three-quarter length figure of St. Dominic; the right hand uplifted, the face slightly re-painted.

This is an early sketch after the well-known masterpiece by Fra Bartolommeo in Florence. The face is slightly re-painted.

273 HEAD OF AN OLD WOMAN.

Embroidery; 1 ft. 3 in. by 1 ft. 1 in.

The figure turned to the left; pink garment, with fur collar and head-dress. Dark background.

274 PORTRAIT OF MR. DRURY-LOWE.

Canvas (oval); 1 ft. 5 in. by 1 ft. 1 in.

A half-length figure, standing, turned to the right; three-quarter profile; dark grey coat, open in front, showing a white waistcoat; the hands not seen. In the background is a landscape view.

Painted between the years 1790 and 1800.

275 THE ADORATION OF THE SHEPHERDS.

Canvas; 3 ft. by 2 ft. 3 in.

On the right, in front of St. Joseph, is the Virgin and Child; to the left the shepherds, the foremost of whom is kneeling; they are followed by a woman carrying fruit in a basket. Above the central group float five angel boys. The scene is represented as taking place within an antique building with classic columns.

The picture is executed in the manner of Nicolas Poussin, who worked chiefly in Rome (born 1594, died 1665). It appears to have been painted about the middle of the seventeenth century.

276 PEASANTS ON THE FORUM ROMANUM.

Panel; 1 ft. 11 in. by 1 ft. 8½ in.

On the right are the arches of the Basilica of Constantine, at the side of which are some cottages. In the foreground is a peasant woman seated on a donkey, with a basket of fruit in her lap; at her side is a boy with another donkey carrying vegetables, and a goat. In the background are goats feeding on the grass in front of the Basilica. Blue sky, with clouds.

This picture is painted on an oak panel; whence we conclude that it was executed in Holland from sketches made in Rome.

School of Pieter van Laar.

About the middle of the seventeenth century.

277 THE LAST JUDGMENT.

Canvas; 5 ft. 6 in. by 9 ft.

In the foreground on the right are the damned, among whom the most prominent is a chained lady, borne on the back of a man; on the right are the saved. Two draped figures appear, one representing Justice

holding the balances, and the other Faith carrying a chalice with the sacramental wafer. In the centre of the background is Christ, seated on a rainbow. The figures are about life-size.

Painted in the school of Palma Giovine (1544-1628).

278 The Scourging of Christ.

Canvas; 6 ft. 10 in. by 4 ft. 7 in.

In the centre of this composition is a pillar, to which two men, who stand on the left, are about to bind Christ; while two others, standing on either side, scourge Him. The figures are about life-size. Above on the left is a torch. Architectural background.

By some artist of the school of Bassano, of the end of the sixteenth or of the beginning of the seventeenth century.

279 Virgin and Child and two Angels.

Panel; 2 ft. 2 in. by 1 ft. 7½ in.

A three-quarter length figure of the Virgin, seated, the Infant Christ upon her lap; His arms are stretched towards His Mother; she supports His head with her right hand. On the left are two angels, one of whom addresses the Virgin; the other is crowned with roses. Landscape background, blue sky, pink wall on the right.

By a follower of Ridolfo del Ghirlandajo, painted in imitation of the celebrated picture by Fra Filippo Lippi, now in the Gallery of the Uffizi.

280 A Beggar.

Canvas; 6 ft. 7 in. by 9 ft. 8 in.

Full-length life-size figure of a ragged man, seated; full beard, bare feet; the lips parted, with an expression of pain. Beside, on the seat, are two books. Dark background.

In the manner of Caravaggio.

281 Head of Christ.

Panel; 9½ in. by 9½ in.

This monochrome head, seen full-face, and crowned with thorns, is of the type usually depicted on representations of the handkerchief of St. Veronica. It is slight in execution, but very expressive.

The work of an Italian master of the sixteenth or of the seventeenth century.

282 A Male Portrait.

Canvas; 6½ in. by 11 in.

Head of a man, smaller than life-size; dark hair and eyes; moustache and imperial; pleated ruff. Well executed and vivid. Dark background.

Traditionally, and with good reason, ascribed to Baroccio.

283 Portrait of a Lady.

Slate; 8 in. by 7 in.

Full-face bust; powdered hair; low red dress, blue draperies about the shoulders; the left hand only, holding a rose-bud and lilies of the valley, is visible. Dark background.

In the manner of Nattier, by some French artist of the seventeenth century.

284 An Angel.

Copper; 10½ in. by 7½ in.

Bust of a weeping angel, with clasped hands; long hair; pink tunic, bluish grey sleeves, and yellow mantle. In the foreground is a grey slab of stone, representing the tomb of Christ. Landscape background; a hill, and distant view.

In the manner of Parmigianino; Italian School of the end of the sixteenth century.

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